

THE MUSICAL COURIER

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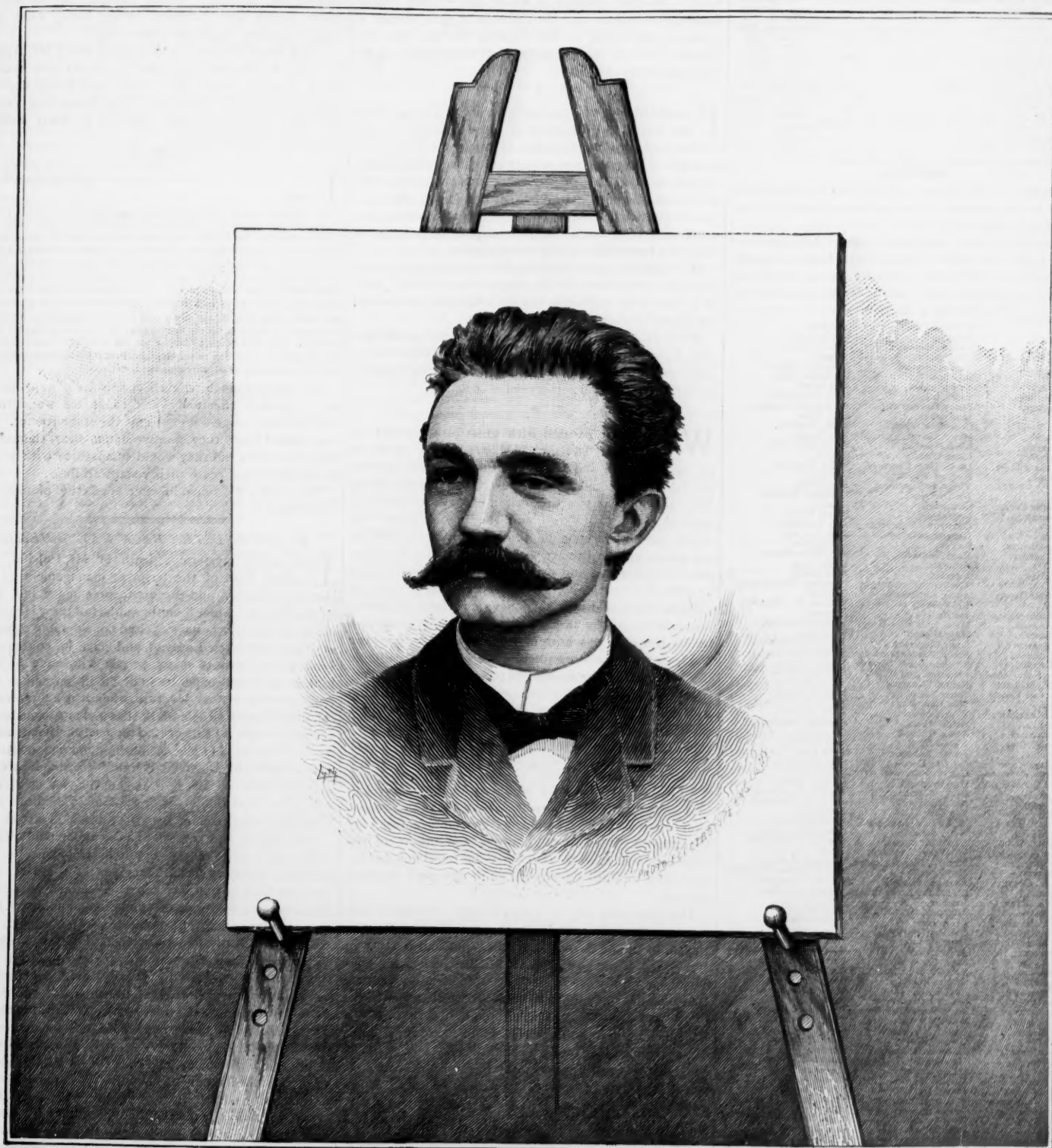
A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES

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ALBERT VENINO.

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During nearly ten years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

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Latherine Lewis, Mme. Julia Rive-King, Moritz Moszkowski,
Zelle de Lussan, Hope Gleason, Anton Dvorak,
Blanche Roosevelt, Louis Blumenberg, Carl Faellen,
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Leandro Campanari, Franz Liszt, Josef Hofmann,
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King Ludwig I., Charles Fadel, Emma Juch,
C. Jos. Brambach, Emil Sauer, Fritz Giese,
Henry Schradieck, Jesse Bartlett Davis, Anton Seidl,
John F. Luther, Dory Burnmeister-Petersen, Max Lecker,
John F. Rhodes, Willis Nowell, Max Spicker,
Wilhelm Gericke, August Hyllested, Judith Graves,
Frank Taft, Gustav Hilarich, Hermann Ebeling,
C. M. Von Weber, Xaver Scharwenka, Anton Bruckner,
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Karl Klindworth, Car Baermann,
Edwin Klahre, Paul Kalisch,
Helen D. Campbell, Louis Svecaski,
Alfredo Barilli, Henry Holden Huss,
Wm. R. Chapman, Neally Stevens,
Otto Roth, Dyas Flanagan,
Anna Carpenter, A. Victor Benham,
W. L. Blumenschein, Mr. and Mrs. Carl Hild,
Leonard Labatt,

THE Oratorio Society made an innovation this season by not sending to the press tickets for their public rehearsal. The proceeding seems to us justifiable, for in former years the critics used to write their verdicts on the performance of the public rehearsals, while, as these take place in the afternoon and as the male members of the society, who are mainly business men, cannot attend afternoon performances, the lack of male voices, which are anyhow the weaker portion of the Oratorio Society's chorus, prevented the latter from doing themselves justice. Critics for this reason should always write their opinions of the performance proper and not of the public rehearsal.

THE doctors are certainly agreeing in the case of Mrs. Alice Pshaw, an account of whose concert at Chickering Hall last Wednesday night we forbear from printing. THE MUSICAL COURIER has several times pointed out the fact that Mrs. Pshaw's villanous whistling out of tune is simply unbearable, and now the "Herald" says: "Never, never has anyone been heard who can whistle a tune so persistently out of tune as does Mrs. Pshaw." And the "Times" has it as follows: "Mrs. Pshaw whistles tunes, but she does not whistle in tune." Another instance in which the "Times" most decidedly coincides with the opinions of this journal is when, in the course of the criticism on the Van der Stucken concert, it designates Liszt's compositions as "the late Abbé's rubbish."

IT would be like casting pearls before the pachyderm *sus scrofa* to give space in these columns to any review of the musical absurdity known as the Campanini concerts. They are not patronized by the cultured musical element of this or any other musical community, and musical people, who do attend them for personal or national reasons, listen to the anomalous program they offer more for the purpose of passing an hour at a farce than for any other reason.

Most musical people who happen to listen to the operatic airs sung with the accompaniment of the piano or a very poor orchestra pay no admission, and would not attend if they were obliged to pay.

While as a matter of record we will refer to the fact that Campanini concerts are given we cannot devote space to so-called musical events that are the embodiment of reaction and retrogression in art.

WE have just perused with great pleasure and interest Mr. Tunison's "Master Virgil," in which he has collected and examined the mediæval legends and fables respecting the greatest of all Roman poets. Mr. Tunison discusses the origin of the attribution of magical powers to Vergil and the modifications the myths have undergone in Teutonic countries, and he has essays on the literary as well as popular development of the saga, and on Vergil as the unconscious prophet of Christianity. He has produced a very admirable piece of work. We have one fault to find—his omission of the important fact that our magician friend Klingsor was born in the Terra di Lavoro, near Naples, and was a descendant of Vergil. The pedigree thus assigned to the maleficent personage of the "Parsifal" saga is a curious evidence of the permanence and wide diffusion of the story, and it is not without interest to meet in this Teutonic cycle and in Wagner's rimes the memory of the Latin bard.

WE wonder why solo violinists do not attempt to bring out more novelties than they do. Season after season we are treated to tiresome fantasies by Viouxtemps, Wieniawski, Lipinski and others of the same sort, which, while they may be excellent in displaying a violinist's technical skill, are mere musical rubbish.

The literature of the violin, though it contains such names as Bach, Corelli, Rode, Kreutzer, Barlot, Fiorillo, Paganini, Spohr, Mozart, Mendelssohn and Beethoven and Bruch, is not so rich as that of the piano. No concerto has been written since the Mendelssohn or the Bruch which will supplant these two really great works in the affections of artists, although the Brahms is a fine specimen of its class, being seldom heard on account of its great musical and mechanical difficulties. It is a great favorite with Joachim, who has written a concerto, the "Hungarian," also bristling with difficulties. Moszkowski has also written a clever concerto for violin, whose main fault is that it is from the pen of a piano composer.

Still, the Chopin of the violin has not as yet appeared—a composer who combines really great original ideas with unique passage work and gracefulness of expres-

sion. We are sick of interminable variations on worn-out operatic themes, and do not believe in the bold depredations made on Chopin's nocturnes by Sarasate, Wilhelmj and others, and now Richard Wagner's operas are being plundered. We see in this an attempt to fit the musical macrocosm into the musical microcosm, and stand aghast at the idea of the "Ride of the Valkyries" or the "Siegfried Funeral March" being heard some day on the G string of some wonderful virtuoso's violin. Violinists had better go back to the well springs of music and play more Bach or that beautiful and recently revived concerto in E flat by the prince of melodists, Mozart.

THE Providence "Journal" of last week contains this skit:

It was poor Tom Appleton who, among his many *bon mots*, fastened that one upon Nahant which has ever since retained for it the appellation of "Cold Roast Boston." Nothing could better characterize a neighborhood where may be found in highest perfection the virtues—substantial, nourishing, but somewhat insipid—of that respectable diet. But if one wants to find the joint at first cut, hot, juicy, exhaling sweet odors to the sense, and leading appetite to wait upon digestion, the place of all others is the Symphony concert.

Hot roast beef and Boston Symphony music are a queer mixture, for while we have heard several "butchers" conduct an orchestra, friend Gericke by no means comes within that category, rather being what our English cousins would call "first chop."

"Cold Roast Boston" is very good, and if Mr. Appleton (who, by the way, was ever so clever and sympathetic a critic) were alive to-day and living here he would probably call Brooklyn "Cold Roast New York," although that city cannot boast of as many musical "butchers" as New York.

THE "World" a week or so ago contained the following:

A popular actress denies the story that she talks her part into a phonograph and then grinds it out in her ear in order that she may "hear herself as others hear her." But this is really the only way in which she or anyone can accomplish this end. For this wonderful instrument reveals to us the fact that we "don't know the sound of our own voices." Other tones are reproduced exactly, but a person's own voice is repeated as others hear it—not as he hears it. The explanation is that, while other sound waves come to our ears from the outside, a part of the vibration of our own voices reaches the drum through the membranes inside the mouth, and is therefore not the same quality of tone that strikes the ear of another. One of the oddest things about this weird little tone recorder is the surprise it gives one in the strangeness of his own voice, in contrast with the familiarity of all other repeated sounds.

We are very much relieved by this lucid explanation, as it removes effectually our cause for wonderment why so many singers do not quit the stage sooner. We understand now; they simply cannot hear themselves sing, for if they did they would sympathize with a suffering public and cease their vocal warblings.

We wonder if Campanini ever tried the phonograph experiment?

BACON AND THE BACK BAY SCHEME.

THE recent mysterious death of Mr. Pulsifer, supposed head of the business management of the Boston "Herald," and the disclosures made last week by the Boston "Globe" on the subject of the "Herald's" claim of circulation, have excited considerable comment in Boston and New England, and have in consequence shaken the faith of many people who have hitherto looked upon that paper as an oracle in journalism.

We propose at this juncture, when it is a duty toward the music loving people of Boston and musicians asking entrance at the portals of that intensely active community, to disclose another curious and anomalous state of affairs with the Boston "Herald" in the department presided over by Mr. F. P. Bacon, known at large as one of the most ridiculous of the many ridiculous newspaper men who attempt to write musical didactics.

Some weeks ago several wealthy Bostonians decided to arrange a series of classical orchestral concerts, with eminent soloists at each, to be given at the Mechanics' Institute Hall in that city and to be known as the Back Bay Concerts, the price of admission announced being on a popular scale. The orchestra, which was to consist of about thirty-five musicians from New York and about forty from Boston, was to be conducted by a thorough and recognized authority, and the gentlemen, by advice of a local manager to whom all the details were intrusted, selected none other but Mr. Frank Van der Stucken, a selection that could not have been improved upon. The solo artists were announced in attractive advertisements, and the scheme was considered as successfully launched, including engagement of the musical critic of the Boston "Herald," Mr. F. P. Bacon, at a stated salary per week to "work up" the newspapers, which of course signified the Boston "Herald."

However, Mr. Bacon evidently did not consider his salary as sufficiently remunerative (although he subsequently scaled an original bill of \$200 to such

an extent that he receipted it for \$50 or \$25, we forget which) and began to scheme against the Van der Stucken engagement, urging that it would be preferable to engage Mr. Claus, the leader of the brass band that plays on the Boston Common, to supersede Mr. Van der Stucken; and let it be said that the gentlemen who were guarantors of the Back Bay series actually contemplated such a change.

Of course, with a proposition such as this, coming from the musical critic of the Boston "Herald," but yet known by all musical people to be idiotic, the guarantors soon became hopelessly perplexed and involved, and were soon unable to make progress, and finally, fearing the active opposition of the Boston "Herald" to the Back Bay series, they abandoned the project, paying a loss of thousands of dollars which had already been expended or the payment of which had been guaranteed.

It has always been known in the inner musical circles of Boston that Bacon is retained to write his musical melange for the "Herald" because of the advertising patronage he controls. In consequence of this, Boston "Herald" musical criticism of ordinary merit would not be considered valuable by the musical people of Boston, much less are the absurdities written by Bacon, which are looked upon with derision or scorn by every decent musician and critic in New England.

The great question, however, is one that affects the vital interests of the musical art in Boston. The foolish notices written by Bacon for singers and players who visit Boston, and subsequently use them in country papers, is not of such danger as the articles printed in the "Herald" about such artists and musicians as Paine, Chadwick, Baerman, Maas, Gericke, Faelten, Kneisel, the Whitings, Lavallée, McDowell, Foote, Bendix, the Nowells, Mrs. W. H. Sherwood, Weld, Perabo, Parker, and many others.

To these people and to the musical institutions in Boston the question is all absorbing, and unless something be done soon to effect a change with the Boston "Herald," so that in place of an advertising agent, who is personally and pecuniarily interested in artists, and who, in addition to this, is an ignoramus on musical matters, a man equal in ability to most of the musical critics in Boston shall have charge of that important department of the paper, the harm that will be done in the future will be incalculable.

The Philharmonic Society.

THE first concert this season of our foremost and oldest musical organization, the Philharmonic Society, was given at the Metropolitan Opera House last Saturday evening, preceded by the usual public rehearsal on the previous afternoon, both of which entertainments were, as customary for many years, attended by the élite and greatest number of the truly musical public of this city.

The program prepared for the occasion was the most interesting one that the usually somewhat too conservative committee who chooses the same had vouchsafed us for many a season, and the step thus inaugurated of putting on two important novelties can only be heartily commended. The performance of these rather difficult novelties, as well as of the remainder of the program, was on the level of that high standard of excellence that the Philharmonic Society, as well as their great conductor, Theodore Thomas, has accustomed us to look forward to. Not the least part of the applause, however, which followed the performance of each number and movement, and which greeted Theodore Thomas as he entered the stage and proceeded to his desk, was meant for Thomas personally, and must have been a source of great personal gratification to him after his recent setbacks.

The first novelty of the evening was Carl Goldmark's new second symphony in E flat, which was last year brought out for the first time in Dresden, and was then, as it seems to us, rather over duly praised. Of its four movements only the first and the scherzo are worthy of praise, while the slow movement is absolutely devoid of musical ideas of importance, and the last movement is what may be dismissed with the term of "manufactured" music. The first movement, however, is interesting through the skillful thematic workmanship displayed in handling the rather short and unimportant opening theme, while the better second theme, first appearing in the cello in the dominant, is not made as much use of as its musical value and pregnancy would seem to warrant. In form, however, this first movement is as nearly perfect as anything we have yet heard from Goldmark's versatile pen. The scherzo is very clever and interesting, more especially the trio with its ballet air theme for the trumpet. Rather peculiar is the arrangement of keys, the slow movement being in A flat minor (enharmonically thought as G sharp minor); the scherzo begins in E major (a very strange key for a symphony in E flat), winding up, however, in G sharp minor, which again enharmonically allows of the trio being placed in A flat major, after which in the customary form the scherzo repeats.

The second novelty was by far the musically more important of the two, consisting of twenty-seven symphonic variations, fugue and coda by Anton Dvorak on a very peculiar

and original theme in C major, the first period of which, oddly enough, consists of an abrupt seven bar phrase. This op. 78 of the most gifted of Bohemian composers and one of the greatest, if not the greatest, of living musical writers, is as interesting to a musician as it must be of charming effectiveness to the general listener. Euphonious and sonorous orchestration, novel harmonic and rhythmic devices, as well as astounding skill in the use of counterpoint, are alike attractive in these variations and create the desire for a further hearing.

The other and well-known orchestral selections were Gluck's grandiose "Iphigenia in Aulis" overture, with the Wagner ending, which opened the program, and the "Ride of the Valkyries" and "Wotan's Farewell and Magic Fire Scene," from Wagner's "Die Walküre," which closed the concert. "Wotan's" part in this was excellently and with most dramatic fervor sung by our favorite baritone, Mr. Emil Fischer, who also was heard to great advantage and with applause in the two beautiful Schubert songs, "Am Meer" and "Der Doppelgänger," the selection of which in so far was not wise, as both are intensely deep wrought, passionate and melancholy, and thus afforded no contrast. The orchestration of the piano accompaniments to both of these songs was the work of Theodore Thomas, and while we admired its general musical excellence and expressiveness, the orchestration of the latter, although highly dramatic, was scored a trifle too heavy, so that at times it nearly drowned the voice of the singer.

The Oratorio Society.

NO better performance has been given by the Oratorio Society since the time of the demise of its founder and original conductor, the late Dr. Leopold Damrosch, than was that of the "Elijah," which was, under his son's direction, produced at the Oratorio Society's first concert this season at the Metropolitan Opera House last Thursday evening, and at the usual public rehearsal on the previous afternoon. On both occasions the large house was well filled, the audiences being as strong in enthusiasm as in number, and for various reasons it affords us a special pleasure this time to be able to coincide with public opinion.

Heard once every five years, with a well drilled chorus, good soloists, an efficient orchestra and under satisfactory conductorship, as was the case with this "Elijah" performance, Mendelssohn's better and more dramatic of his two oratorios is decidedly enjoyable and does not lose too much of its old time charm and interest. The choruses were all well sung, especially in point of precision of attack and nicety of piano effects, the dynamic changes being throughout closely observed, and praise for this is due to Mr. Walter Damrosch as well as the members of the society, of whom again the soprani far outvalued their associates of both sexes, youthfulness and a contingent amount of enthusiasm and dash.

Of the soloists the palm of the evening unquestionably belongs to Mrs. Fursch-Madi, whose fine dramatic soprano voice, under excellent control, was as admirable as her finished style and artistic conception. It has been said, and with a show of reason, that operatic artists rarely make good oratorio singers. This is not the case, however, with Mrs. Fursch-Madi, whose soloistic work on this occasion was as coy and musicianly as anybody could desire, while her beautiful vocal organ retained all that sensuous charm for which the lady is so justly noted.

Another exception to the afore quoted maxim was our excellent baritone, Mr. Emil Fischer, who sang the part of "Elijah," more especially the great aria "It is enough," with true artistic feeling and instinct and with full, resonant voice. His pronunciation of the vernacular, however, is yet far from the standard.

A beautiful, rich and well trained voice was also displayed by the second soprano, Miss Anna L. Kelly, who sang with earnestness and sincerity; furthermore, by the basso, Mr. Ericson Bushnell, who commands excellent material, and by Master H. Fred. Schmidt, whose lovely and pure soprano voice gives promise for a great future. The other soloists were Misses Emily Winant and Alice J. MacPherson, contraltos, and Theodore J. Toedt and Oscar Sanger, tenors. While all of them did satisfactory work in the ensemble numbers, it cannot truthfully be said that Miss Winant was in the best of voice or that Mr. Toedt sang with good taste.

Classical Afternoon Concert.

THE third one of Mr. Frank Van der Stucken's "Classical Afternoon Concerts" filled Chickering Hall as completely on last Wednesday as its two predecessors had done. The program, however, was no longer as strictly classical (for certainly no one could possibly designate Liszt's "Hungarian Fantaisie" as a classic), and as for the program of the fourth and last concert of the series which is to be given next Wednesday afternoon, it is as ultra modern as the two first programs had been ultra classical, containing, as it does, only works by Brahms, Saint-Saëns, Rubinstein, Berlioz, Tschaiowsky, Franz and Wagner.

The above mentioned "Hungarian Fantaisie," a virtuoso piece *pur et simple*, and one which Rafael Joseffy has just now re-written and re-orchestrated to suit his own taste and the possibilities of his marvelous technic, was much better played by Mr. Alexander Lambert than anything we have hitherto

heard from that hard working laborer in the field of the divine art. He gave it with nice shading, good piano effects and with a verve and élan that were not previously his, and with that sufficient amount of technic which he always possessed.

Max Bendix gave an in every way satisfactory performance of the too much "rendered" Mendelssohn violin concerto. Mr. Bendix in this showed that he is at least as good a soloist as he is a concert master, for he not only played with utmost purity of intonation, good bowing and ample technic, but he also invested his performance with a most musicianly and artistic conception, which made the whole interpretation enjoyable, especially to those who only recently heard Mendelssohn's standard work ill treated by immature hands.

The third and last of the soloists of the occasion was Miss Jennie Dutton, who sang a soprano aria from Spohr's "Faust" and Jensen's lovely songs, "Murmelndes Lüftchen" and "Am Ufer des Manzanares," The lady has splendid vocal material, but the not easy piano accompaniments to the Jensen songs were again butchered by Mr. Paolo F. Campiglio, who did not even finish the beautiful ending of the second song, but, unmusically enough, cut it short in the middle. He seems to be among the worst accompanists in this town.

The orchestral accompaniments all through the afternoon were highly satisfactory, and Mr. Van der Stucken's reading of Weber's "Oberon" and Beethoven's third "Leonore" overtures, the opening and closing numbers of the program, was as scholarly and musical as the orchestra's playing was effective and with good ensemble.

The audience, although chiefly consisting of ladies, were most generous in the bestowal of applause, being Messrs. Lambert and Bendix both recalled several times.

Debut of Moriz Rosenthal.

A VERY large and a very musical house greeted Moriz Rosenthal when he appeared on the stage of Steinway Hall on Tuesday of last week to play the Liszt E flat concerto. The orchestral accompaniment was under the strong hand of Anton Seidl, and the performance, while not differing materially from the interpretation the young virtuoso gave it on the occasion of his début in Boston, the account of which was given in last week's issue of THE MUSICAL COURIER, showed more steadiness, more freedom, if possible, and decidedly more tonal power. Rosenthal made a very strong impression on his audience, and probably not in the past nine years has there been so much enthusiasm manifested about any soloist as for this talented young man.

We have analyzed the chief characteristics of his playing, and as the program presented was the same as the one already commented on, we have little further to add, except that our impression was only deepened by his many fine qualities as an artist. The "Don Juan Fantasia" was played much clearer than in Boston and literally brought down the house on account of its revelation of the soloist's extraordinary pianistic powers. His playing of Chopin's difficult and seldom played "Barcarole" exhibited his abilities as a colorist, for while it lacked perhaps on the side of spontaneity, it was nevertheless a miracle of shading and tonal balance. Rosenthal, despite his almost absolute technical finish, has not yet said his final say. Too much stress is being laid on his technical skill by current criticism. He has many admirable qualities as a musician, and his Chopin playing, while lacking in sensuous warmth, is subtle, many sided and exquisitely clear. His sense of rhythm, too, is splendidly developed, and some of his pedal effects are simply wonderful.

Master Kreisler made an excellent start in Vieuxtemps' "Fantaisie Caprice," but ended badly. His tone was full and not always off the pitch, his fingering agile and, when he concentrated himself, sure; but he lacks intensity sadly, and needs to "recollect" himself, as the French say.

The orchestra played the "Midsummer Night's Dream" overture and the Liszt rhapsody No. 3 (No. 6 piano version) with considerable dash and finish; also a "Fantastic Procession" in A minor, by Moszkowski, a new trifle, which is merely an echo of Rubinstein and a number of modern writers, clever in coloring, but hardly original enough to be worth the trouble of playing.

Rosenthal gave a piano recital yesterday and to-day at Steinway Hall, the particulars of which will appear in our next issue.

—The 188th concert given by the professors of the Philadelphia Musical Academy, Richard Zeckwer director, took place at their hall last Saturday evening, and the following program was performed:

Quintet for piano, two violins, viola and violoncello.....	Gilchrist
(First time in Philadelphia.)	
Messrs. R. Zeckwer, G. Hille, R. Schmidt, W. Stoll, Jr., R. Hennig.	
Vocal... "Connais Tu le Pays ("Mignon").....	Thomas
"Chanson de Florian".....	Godard
Miss Helen T. Boice.	
Violin solo, Oriental Rhapsodie, No. 2.....	Hille
Mr. G. Hille.	
Piano solo, Concerto.....	Raff
Mr. Maurits Leefson.	
Violoncello solo, "Loreley".....	Talian
Mr. R. Hennig.	
Vocal... "Thou Art so Like a Flower".....	Chadwick
"He Loves Me".....	
Miss H. Boice.	
Capriccio, op. 48, for piano, violin, viola and violoncello.....	Mohr
Messrs. H. Mohr, G. Hille, R. Schmidt, R. Hennig.	

PERSONALS.

ALBERT VENINO.—Mr. Albert Venino, the subject on our easel this week, is a talented young pianist, a resident of Plainfield, N. J., and also a very successful teacher in this city. Before going abroad Mr. Venino studied with Henry C. Timm, the veteran pianist, and laid a solid foundation by his studies in the classics with that teacher. Mr. Venino then spent two years in Stuttgart, and while there was a pupil of Professor Lebert and also of Dionys Pruckner, whose valuable instruction he had the privilege of enjoying. He has testimonials from Professors Faisst, Percy Goetschius, Seyerlin and Lebert as to his abilities as a student while at the conservatory. Mr. Venino then went to the famous Leschetitzky, in Vienna, and studied with him one year and became a good pianist, well equipped for his profession. The characteristics of Mr. Venino's playing are a pure musical style, a singularly fine, clear touch, excellent technique and a poetic quality in his interpretations that stamp him at once as an artist of promise. As a teacher Mr. Venino has had the most unqualified success, his method being simple and direct, and based on much personal experience. He makes a particular point of teaching the use of the pedal, which is, as a rule, overlooked by most teachers. Mr. Venino may possibly be heard in concert in this city the coming season. He is giving a series of chamber music concerts at Plainfield this season.

MONARCHS AND MUSIC.—The King of Italy, like his father, does not profess to know anything about music, and he said as much in the hearing of a number of people at his brother's wedding the other day. The maestro Sgambati, whose specially composed "Nuptial March" had been performed with much success, was led up and introduced to King Humbert at the reception following the marriage ceremony, and His Majesty, with a most gracious smile, exclaimed: "Ah, Mr. Sgambati, my praises would be worth little, even were I to proffer them, for, as you must know, I am no musician. Luckily, however," he added, turning to the King of Portugal, who was standing near, "my brother-in-law here is not such a 'schlippino' as I am, and he, I know, is anxious to congratulate you." And the King of Portugal at once proceeded to felicitate the happy composer. The King of Portugal excels on an instrument which has never, we think, been chosen by a royal personage before. The Duke of Edinburgh and many other royalties have excelled more or less—and principally less—as violinists, but the King of Portugal many years ago selected the violoncello as the instrument of his choice, and has by dint of marked perseverance become a very fair performer for a royal amateur. This fact was referred to in his conversation with Sgambati, who alluded to Professor Casella, from whom the King of Portugal received his first lessons on the cello. "Ah," said His Majesty, laughing, "poor Casella was too much of a courtier to be a good music master for me. One day, I remember, when, after several stumbling efforts, I had at last managed to play a difficult passage, I said to him, 'Come now, Mr. Casella, tell me frankly how I played that?' 'Sire,' was his reply, 'everything that sovereigns do is well done.'"

SANDERSON.—The rumor runs that Miss Sanderson, the young American, will not appear in Massenet's opera, now under way at the Opéra, but will be seen at the Opéra Comique in January, in "Manon."

ESSIPOFF.—This talented pianist was to give a piano recital at St. James' Hall, London, yesterday evening.

ELSON.—Louis C. Elson, the eminent Boston musical teacher, critic and lecturer, called at THE MUSICAL COURIER office on Thursday last on his way to Ogontz, Pa., where he delivered a lecture the same evening on the subject of "The History of English Song" before the Ogontz School. He will speak at Farmington, Conn., next Friday and he has a series of lectures engaged in Gloucester, Mass., and will probably go West in December.

A CONTRAPUNTIST'S CENTENARY.—On the 11th ult. the musical societies of Vienna celebrated the centenary of the birth of Simon Sechter, one of the most important of modern contrapuntists, who, a native of Bohemia, had spent the greater part of his industrious life in the Austrian capital, and among whose numerous pupils may be mentioned such artists as Thalberg, Bruckner, Vieuxtemps and Pauer. By special desire of the Government a selection of Sechter's compositions is to be performed shortly at all the leading churches of Vienna in commemoration of the anniversary.

ANOTHER TIETJENS.—The name of Tietjens is not to be allowed to die out. The Miss Marie Tietjens who will make her debut this season as a concert soprano in London is a niece of the ever regretted prima donna, and she is said to possess exceptional talent. As Teresa Tietjens died when the young lady was only six years of age, Miss Marie could of course hardly have benefited by the instructions of her aunt; but she has been thoroughly taught in Italy and France and more recently in London under Mr. Caravoglia.

BROECKHOVEN.—Says a new Cincinnati periodical: "One of the quiet and indefatigable workers in the cause of music is John A. Broeckhoven. He has nearly finished a practical text book on theory and composition and is organizing a students' orchestra at the College of Music."

PATTI IN PARIS.—The "Times" Paris correspondent telegraphs: Patti writes that she can only give three represen-

tations of "Juliette." If the crowd continue she will probably give more. The secretary of the Grand Opéra has been obliged to state that he could satisfy the first night demands in a new theatre of double the size, and that he has not fifty seats at his disposal.

NEVADA IN MADRID.—The London morning papers contain pleasant accounts of Emma Nevada's triumph in the opera of "Lakmé," at Madrid, where she had the honor of singing before two queens at once, Maria Pia, of Portugal, being the guest of Christina, of Spain. The American prima donna has had great success in the Spanish capital.

LAVIN.—Mr. W. J. Lavin, an excellent young tenor and member of the Emma Juch Concert Company, is in the city and is prepared for concert and oratorio work.

ABOUT MR. BENHAM.—Mr. Victor Benham, the pianist, who is at present devoting himself to a large class of pupils, informs us that he will leave for Europe at the end of next year and is preparing to play a large repertory on the other side. Of Beethoven sonatas his repertory contains op. 27, 53, 57, 106 and 111; Schumann, op. 5, 6, 9, 11, 12, 13, 18, 21 and 26; Chopin, nine nocturnes, five polonaises, four ballades, seven mazurkas, five valses, ten études, scherzo in B minor, sonata, romances, preludes, berceuse; Schubert, fantasia in C and impromptu; Weber, sonata in A flat; Field, nocturnes; Bach, fantasia chromatique, toccata in F, and in addition to these a number of concertos.

THEY CAME ON THE FULDA.—Carlos Sobrino, the talented Spanish piano virtuoso, came back to this country last Wednesday on the Fulda after a tour in his native country, playing in Madrid and Barcelona with much success. On the same steamer were also Adolf Robinson and William Ludwig, the baritones.

AN AMERICAN PIANIST.—Mr. F. N. Haines, an American pianist, who has for the past three years been studying at the Leipzig Conservatory, has begun a piano recital tour in Germany.

REDUCTION IN PRICES.—Patti takes only \$1,000 a night for singing "Juliet" at the Paris Opéra. This is coming back to the old and more reasonable terms.

HEGNER.—Two of little Otto Hegner's recitals are fixed to take place at St. James' Hall, London, on January 28 and February 18, when the young gentleman will be heard in the works he has been studying during the recess.

VETTA.—Frank Vetta, the basso of the new American Opera Company, is in the city.

STILL NERVOUS.—Josef Hofmann is well enough now to practice daily at the piano. His nervous system needs further strengthening, and his friends will not entertain any propositions for engagements until he is completely well. So says a letter received in Boston.

WOELLHAF.—Mr. Henry Woellhaf, late Paris correspondent of THE MUSICAL COURIER, has been engaged as instructor of the piano at the New York College of Music. We congratulate Director Lambert on this new acquisition to his teaching forces, as Mr. Woellhaf had a thorough training in the best schools of Paris and Vienna.

Milan Letter.

OPERA, rumors of opera, discussion of opera and studying of opera are now the subjects which are taking their usual autumnal precedence over all others in this city of saints and sinners, dogs and singers. By the bye, all the dogs go about muzzled here, and perhaps it is a pity that some of the—well, never mind, *avanti!* Most of the larger cities in Italy have opened their theatres for the autumn representations, and among them—at Bologna—the tenor Oxilia and the baritone Maurel are engaged to sing Verdi's "Otello." The first representation was to have been last Saturday, but owing to the indisposition of Mr. Oxilia it is postponed for a week.

At the Teatro dal Verme here last Saturday was given an excellent representation of Verdi's "La Forza del Destino," with the rising prima donna Riccetti as the unfortunate heroine, Ghilardini as her equally unfortunate lover and Sivori as the brother.

Since the days of Tietjens there probably has not been heard such a voice as that of Riccetti for roundness, sympathetic quality and indeed all round beauty. If we were to pick out her defects we should say that after a slight weakness in the lower register her great fault is that she is a little too cold in her style, especially for the Italian stage. Her production of the middle and upper registers is simply perfect, and the spontaneous applause which greets her singing is thoroughly well deserved. After he has got well over the difficult aria in the first act after the prologue Ghilardini also well merits the applause he shares, more especially in the duets with the baritone. He has a splendid voice, with a wonderful sympathetic "sguillante" in the upper registers, and gets better every piece he sings.

The baritone Sivori is an actor and artist of the first order, and his excellent impersonation of the brother almost makes up for his tendency to shout too much and his questionable production of voice in the forte music. Fari as the comic friar is good, but we heard his voice to much better advantage at the Scala last season in a serious part. Caratini was, as usual, most pleasing as the "Zingarella," but we have also

heard her charming voice in a more suitable part. The chorus and orchestra were really excellent and the whole production is far above the average and is patronized every night by crowded houses. "Francesca di Rimini" and "I Promessi Sposi" are in course of rehearsal for representation.

We hear most flattery accorded to a young English tenor here studying with the maestro Giraltoni, who is expected to make a furor, and indeed in these days of dearth of really good tenors who can sing English he will be a fortunate man if all comes out as reported, which we hope sincerely will be the case. Mr. Leo Stormont, whose exceptional baritone voice is so well known in London, is studying at present with the maestro Pozzo, who still has under his care the other English baritone, Mr. Frederic Mantel.

Among the Americans studying here we hear good accounts of Mr. Mansfield and Mr. Pearson, who may soon be expected to make their debut. Good accounts are also to hand of Mr. Thomas Wareing, who possesses a fine basso cantante voice, and the tenor Mr. George Priestly, who is expected to be soon appearing before a critical Italian audience. A. W.

HOME NEWS.

—Clarence Eddy gave an organ recital, November 9, at the Congregational Church, Burlington, Ia., and was assisted by Miss Hutchins, contralto; Hans Albert, violin, and C. C. Christensen, accompanist.

—The Columbus Maennerchor Society, Hermann Ebeling conductor, will give a concert December 4. The Philharmonic Quartet, of Cleveland, consisting of Messrs. Lehmann, Dueringer, Amme and Heydler will assist.

—Last Monday evening at the Meionaon Hall, Boston, Mr. Charles E. Tinney gave a concert, assisted by Carl Faeten, pianist; Emil Mahr, violinist; Augusto Rotoli, tenor, and W. L. Whitney, bass. Mr. Tinney sang selections from Handel and Brahms.

—The first concert of the Brooklyn Philharmonic Society will take place next Saturday evening at the Brooklyn Academy of Music. The soloist will be Rafael Joseffy, who will play Beethoven's G major concerto. The orchestra will perform a new overture by Grieg, Wagner's "Dreams," for strings, Schumann's D minor symphony and Dvorak's first series of Slavonic dances.

—Miss Fanny Houser, a young pianist, pupil of Bruno Zwintscher and Carl Reinecke, of the Leipzig Conservatory, gave a piano recital at Columbus, Ohio, November 12, and played Schumann's op. 12, a tarentelle of Moszkowski, two impromptus of Chopin and a mazurka of Godard. The critics praise the many excellent qualities of her playing, such as good technique, finish and breadth.

—The Chicago Musical College, Dr. F. Ziegfeld president, has issued its catalogue for 1888-9, which presents a most attractive appearance, containing (in addition to the usual information concerning the methods of tuition, &c., given in most catalogues of the sort) photographs of the large faculty, a small dictionary of musical forms, an outline of the history of music by W. L. B. Matthews, a collection of musical terms and a list of composers and their principal works. It is a most attractive and artistic little pamphlet. A school of oratory and dramatic art, under the direction of Mrs. Laura J. Tisdale, is also a feature of the college.

—The Philharmonic Club, of Detroit, gave their second concert November 13, assisted by Miss Adele Aus der Ohe, pianist, and Mrs. Bertha Junck, soprano. The program was as follows:

Quartet in F minor, op. 95.....	Ludwig von Beethoven
Scene and air from "Der Freischütz".....	C. M. von Weber
Mrs. Bertha Junck.	
Pastorale and Capriccio.....	Scarlatti
Menuet à l'Antique.....	Paderewski
Polonaise.....	Listz
Miss Adele Aus der Ohe.	
"Wondrous is the Power".....	Franz Bendel
"Vöglein Wohin so Schnell".....	Edward Lassen
Mrs. Bertha Junck.	

Quartet, op. 47, for piano, violin, viola and violoncello...Robert Schumann

—The arrangements for the first three weeks of the season of opera in German at the Metropolitan Opera House are now completed, and rehearsals for the répertoire, as determined upon, are daily held until late in the evening. "The Huguenots," which will be produced on the opening night of the season, November 28, will introduce Mrs. Moran-Olden as "Valentine" and Perotti as "Raoul," and Miss Alma Fohstroem is to personate the "Queen." November 30 will be signalized by the presentation of "Lohengrin," with Joseph Beck as the "Herald," Griener as "Telramund," Weiss as the "King," Miss Bettaque as "Elsa" and Miss Hedwig Reil as "Ortrud," Alvary singing "Lohengrin." On December 3 "William Tell" will be produced, with Perotti as "Arnold," Robinson as "Tell" and Fohstroem as "Mathilde." "Don Juan," "L'Africaine" and "Faust" are to follow, and on December 19 "Das Rheingold" will have its initial representation in the United States. The scenery for this work was received from Europe on Friday. The artists of the company who are to take part in the first month's performances are all here or on their way, Mrs. Moran-Olden and Miss Bettaque bringing up the rear. The two sopranos left Bremen on Wednesday last.

—Rafael Joseffy gives a piano recital at Columbus, Ohio, the 28th inst.

—Pierre Douillet will give a piano recital next Friday evening at Steinway Hall, and presents an interesting program.

—The working force of the Ideals has been strengthened by the engagement of Georgine von Januschowski, who will share the soprano parts with De Lussan and L'Allemand.

—Gustave Amberg has engaged Miss Rose Lindh, the young American soprano, for a number of star performances in his new theatre, which he contemplates opening on November 28.

—The New York Philharmonic Club will give its first concert next Tuesday evening at Chickering Hall. The soloists will be Miss Louise Sturges, mezzo soprano, and Mr. Richard Hoffman, pianist.

—A new opera, "Yevita," will be brought out in San Francisco at the Tivoli early in January next. The music is by Ion Arnold and the text by ex-Representative George Morgan. The scene is laid in Albuquerque, N. M.

—Miss Agnes Huntington, the American contralto, has been engaged for the production of Planquette's "Paul Jones" at the Prince of Wales, London, in January, by the Carl Rosa Light Opera Company now being organized.

—A conductor, excellent violinist, pianist and singing master, who is at present musical director of a prominent ladies' college, wishes a position as conductor or teacher in a large city. Address "Mozart," care of THE MUSICAL COURIER, 25 East Fourteenth-st., New York.

—The first of Arthur Foote's concerts takes place to-morrow afternoon at Chickering Hall, Boston, Charles F. Webber assisting. Mr. Foote will play selections from Handel, Schumann, W. G. Smith, Rubinstein, Brahms, Field and Mendelssohn. The second concert takes place December 6, with Mr. Adamowski assisting.

—The Arion Club, of Providence, Jules Jordan, conductor, will perform Gounod's "Redemption" this evening. The club has been greatly enlarged and is in a flourishing condition. This is its ninth season. The following soloists are to assist: Mrs. Jennie Patrick Walker, soprano; Miss Marguerite Hall, mezzo soprano; Mr. Wm. J. Winch, tenor; Mr. Gardiner Samson, baritone; Mr. Franz Remmert, baritone, and a full orchestra and organ.

—The first concert of the new musical society of St. Paul, Minn., the Gounod Club, under the direction of Prof. Henry MacLachlan, took place on November 9, before a brilliant and select audience. Gounod's overture, "Mirella," "The Funeral March of a Marionette" and the "Messe Solonelle" were produced. Mrs. Herman Scheffer, a pupil of Liszt, played the latter's "Twelfth Rhapsodie Hongroise," appearing on this occasion for the first time in St. Paul. Mr. Charles T. Knox, Miss Shaw, Miss Kate Gordon and A. W. Porter and Mr. Knorr were the vocal soloists. The concert was considered a great success by the local press.

—The second Buffalo Orchestra concert took place Monday, November 12, and played the following program:
Overture in A major.....Rietz
Aria, from "Faust".....Gounod
Mrs. Ford.
"Elevation".....Floersheim
Intermezzo, from Frithjof Symphony.....Hofmann
Notturmo.....Mendelssohn
Wedding March.....Mendelssohn
Serenade.....Jensen
Valse.....Brahms
(Arranged for string orchestra by John Lund.)
"Dreams".....Rubinstein
"Aime Moi".....Chopin
Mrs. Ford.
Farandole, from Suite Arlesienne.....Bizet

—The New York College of Music, Alexander Lambert, director, gave a very enjoyable soirée musicale last Thursday evening. The following was the program:

Reise-Bilder, for piano and violoncello.....F. Kiel
Messrs. Alex. Lambert and Adolf Hartdegen.
Aida, "Vers Nous Revient Vainqueur,".....Verdi
Mrs. Pemberton-Hincks.
Concerto, No. 7 (1st movement).....De Beriot
Miss Maud Powell.
Carmen, "Sequedille".....Bizet
Mrs. Pemberton-Hincks.
Adagio.....Godard
Canzonetta.....Miss Maud Powell.
Trio.....Nawratil
Messrs. A. Lambert, H. Lambert and A. Hartdegen.

—Mr. Fred. S. Evans, one of Brooklyn's best pianists, gave a concert of modern chamber music, Friday, November 16, at Historical Hall, Brooklyn. Mr. Evans is a pupil of Robert Thallon, S. B. Mills and the Leipsic Conservatory, and he has already mastered the technical difficulties of his instrument. He also knows how to interpret solos, which he showed in the following selections: Etude by Reinecke and ballad from "The Flying Dutchman," Wagner-Liszt. The two trios played were Rubinstein's in B flat and Bargiel's in F. Mr. Evans was very ably assisted by Mr. Fritz Eisner, violinist, and Mr. A. Hartdegen, cellist. Messrs. Eisner and Hartdegen also performed solos, and, being old favorites, were, of course, warmly received. The accompaniments were in the hands of R. Thallon, who did his work with his customary skill.

—The following are the programs of the Rochester festival with the Thomas orchestra:

TUESDAY EVENING, NOVEMBER 27.
Overture, Consecration of the House, op. 124.....Beethoven
In Questa Tomba.....Beethoven
Miss Emily Winant.
March and chorus....."Ruins of Athens," Beethoven
"Twine Ye the Garlands,"
Festival chorus and orchestra.
Scena and aria, "Ah! Perfido!".....Beethoven
Mrs. Fursch-Madi.
Scherzo and finale, from fifth symphony.....Beethoven
"Tannhäuser:"
a. Overture.....Wagner
Orchestra.
b. Introduction and Scene I., Act II., "Oh, Hall of Song, I Give Thee Greeting.".....Mrs. Fursch-Madi.
"Meistersinger," chorus, "Wake! Wake!".....Wagner
Chorus and orchestra.
"Walküre:"
a. "Ride of the Walkyries.".....Wagner
Orchestra.
b. "Wotan's Farewell."
c. Magic Fire Scene.
George Prehn.

WEDNESDAY AFTERNOON, NOVEMBER 28.
"Marche Slave".....Tchaikowsky
Festival overture.....Lassen
Aria, "Samson and Delila".....Saint-Saëns
Miss Emily Winant.
"Romance and Rondo," from concerto in E minor.....Mozart
Richard Hoffman and orchestra.
Largo Allegro, orchestrated by Theodore Thomas.....Bach
a. "Sehnsucht".....Tchaikowsky
b. "D'où Venez Vous".....Godard
c. "Ich Liebe Dich".....Grieg
d. "Dein ist mein Herz".....Schubert
Miss Louis Sturges.
Largo, By request.....Handel
Violin solo, Max Bendix.
"The Two Grenadiers".....Schumann
George Prehn.
Slavonic dances.....Dvorak

WEDNESDAY EVENING, NOVEMBER 28.
"Orpheus".....Gluck
For solo, chorus and orchestra. "Orpheus," Miss Emily Winant. Chorus and orchestra.
"Don Juan," a. Overture.....Mozart
Orchestra.
b. Recit. and aria, "Don Ottavio, I Perish.".....Mrs. Fursch-Madi.
Andante and finale, from Concerto in G minor.....Mendelssohn
Richard Hoffman and orchestra.
Romance, "Herodiade".....Massenet
Mrs. Fursch-Madi.
Overture, "In Autumn," (new).....Grieg

—The rumors that have been for some time floating round respecting Mr. Andrew Carnegie's intention to build a conservatory of music in New York have not yet resolved themselves into tangibility. Round the Opera House the rumor places the figure of Mr. Carnegie's intended gift at \$2,000,000. On being asked a few days ago whether there is any truth in what is being said about him the Pittsburgh millionaire replied that "his plans had not taken definite shape yet." The good intention may be inferred from the little word at the end of the sentence, however. It is certain that Mr. Carnegie is frequently consulting with leading musicians. The Oratorio Society, of which Mr. Carnegie is president, hopes at least to receive the gift of a new hall in good time. Mr. Walter Damrosch, the conductor of the society, is non-committal as to any promises that may have been made. "We ought to have a hall to fully show off our great chorus," he says, "but as yet we can only indulge in hopes that have no immediate prospect of realization."

—The "Christian Union" will pay particular attention this winter to the musical season in New York city, beginning immediately some systematic review and criticism such as operatic and concert incidents in the successive weeks suggest, after the method pursued by the London "Athenæum" and "Academy," and by the "Independent" of this city. Such criticism will be contributed by Mr. Edward Irenæus Stevenson, whose weekly musical work in the journal last mentioned has been a prominent feature for several years, and will not, be interrupted through this more recent connection.

—A musician, first-class violinist, who has had many years' experience as conductor of opera and concerts, wishes a situation as conductor of an orchestra, amateur or professional, or of a vocal society. He is not adverse to settle in some large town outside of New York, where he could also do some teaching in violin and piano, instrumentation and composition. First-class references to be had at the office of THE MUSICAL COURIER, in the care of which letters may be addressed to G. L.

—Manager Marcus M. Henry announces that Mr. Domingo Cantelis, of Tsiedors, Pastor & Co., empresa of the Madrid Spanish opera troupe, was in San Francisco last week, arranging with him for the appearance in that city of his artists in January, 1889, and thereafter in the United States. Among the many novelties to be looked for are "A Procession of the Can-Can" and a realistic stage bull fight, &c.

—Ovide Musin, the popular violinist, will give a concert at the Academy of Music on Sunday evening, November 25. He will be assisted by Anna Louise Tanner, soprano; Whitney Mockridge, tenor, and others. Frank Van der Stucken will conduct.

—Miss Adele Aus der Ohe has returned from her trip with the Emma Juch Company, and will soon give a series of recitals in Boston, Philadelphia and this city.

—Miss Juliette Corden has been engaged as principal prima donna of the Bostonians, and has made quite an impression with her portrayal of the part of "Mignon."

—Mr. Arthur Whiting was the soloist at the Sixth Gericke Symphony Concert in Boston, and played his own D minor concerto, and had a double triumph as composer and pianist.

—Last Friday the second orchestral matinee of San Francisco, Mr. J. H. Rosewald director, took place, and selections by Adam, Meyerbeer, Rameau, Vieuxtemps, Chopin, Lassen and Bizet were played.

—The dates of the New American Opera Company, Gustav Hinrichs proprietor and conductor, for this week are as follows: November 19, 20, New Haven; 21, Meriden, Conn.; 22, Bridgeport; 23 and 24, Hartford; 25, Boston.

—Anton Seidl's second orchestral concert will take place at Steinway Hall on December 1. The novelties will be Vincent d'Indy's "Wallenstein Trilogy," the overture to Peter Cornelius' "Barber of Bagdad" and a new serenade for strings by Victor Herbert.

—Mr. Carl Wolfsohn's first trio evening took place November 15 in Chicago, and the Schubert E flat and the Brahms C minor trios were played. Mr. Wolfsohn also played a group of Chopin's études. Mr. Walter C. Wyman sung an aria from "Don Carlos" and Mr. Ludwig Marum played two violin solos by Spohr.

—Mrs. William H. Sherwood's first piano recital, which took place last Thursday at her residence, 288 Newberry-st. Boston, was, despite the bad weather, a most flattering success. The soloist played compositions by Bach, Grieg, Mendelssohn, Leschetitzky, Beethoven, Chopin, Liszt, Tchaikowski and Moszkowski.

—The Symphony Society's second concert will take place next Saturday evening at the Metropolitan Opera House, preceded by the usual public rehearsal on Friday afternoon. Moriz Rosenthal, the pianist, will be the soloist, and will play Chopin's first concerto. The orchestra will play Schubert's unfinished symphony, Weber's "Oberon" overture and Brahms' second symphony. Mrs. Carl Alves will sing.

—The most flattering critical notices were made by the press on Mr. Richard Burmeister's Chopin recital before the Peabody Institute last Friday. Mr. Burmeister played the master's B flat minor sonata, the A flat ballade and three of the chant polonaises transcribed by Liszt in the true Chopin spirit, his poetic touch and style lending themselves readily to the interpretation of the compositions of the great Pole. Mr. Burmeister's next recital will be devoted to the compositions of Liszt and will be given November 30.

—Mr. Edward Klahre, a talented young pupil of Liszt, gave the first of his series of piano recitals at Chickering Hall last Saturday night. His program, which was a most extensive one, consisted of the Beethoven sonata, op. 53; Chopin nocturne, B flat minor, and ballade, A flat; Henselt études, op. 2, Nos. 1 and 2; Rubinstein barcarolle; Schumann's "Aufschwung" and "Warum;" Schubert-Liszt C major fantasia and Liszt's "Dreams of Love," No. 1, La Campanella and the polonaise E major. It was a trying task for such a young artist, but he acquitted himself creditably.

—The first concert this season of that excellent chamber music organization, the Beethoven Quartet, will be given at Chickering Hall on Thursday evening. The program will consist of Rheinberger's C minor quartet and Beethoven's B flat major trio, together with songs by Lassen, Brahms, Schubert and Jensen, to be sung by Mrs. Margaretha Kiepal, soprano. Mr. Ernest Perabo was engaged to play piano solos, but, owing to his illness, Mr. Walter Damrosch has kindly consented to make his first appearance as a pianist and play his part in Brahms' C minor trio, which is new and has never been published.

—As already announced in another column, there will be a grand concert given next Sunday evening at the Academy of Music at 8:15 by Mr. Ovide Musin, the favorite violinist, and an orchestra of fifty men under the conductorship of Mr. Frank Van der Stucken. The following artists will assist: Mrs. Annie Louise Tanner, soprano; Whitney Mockridge, tenor, and Edwin M. Shonert, pianist. The program will be as follows:

"Scènes Napolitaines".....Massenet
Orchestra.
Violin concerto.....Mendelssohn
Ovide Musin.
Rhapsodie, No. 6.....Liszt
E. M. Shonert.
Aria from the "Magic Flute".....Mozart
Annie Louise Tanner.
"Dance of the Reapers" and "Caliban's Pursuit," from the "Tempest" music.....Van der Stucken
Orchestra.
Aria from "Queen of Sheba".....Gounod
Whitney Mockridge.
Second Caprice de Concert.....Musin
Ovide Musin.
Song, "Forbidden Music".....Gastaldon
Annie Louise Tanner.

FOREIGN NOTES.

....Berlioz's "Benvenuto Cellini" was presented for the first time at Dresden on the 3d inst.

....Suppé's latest operetta, "The Chase After Happiness," was for the first time produced at the Carl Theatre, Vienna, on the 27th ult., and proved a most pronounced success.

....The Leipzig Liszt Verein, with an increased contingent of members, will resume its activity during the coming winter, both in the way of private meetings and public performances.

....Rummel in his chamber music concerts, at Berlin, will produce at each concert a novelty never heard in that city. In his first concert he gave a trio, op. 27, by Eduard Schütt, a talented composer living in Vienna.

....At the concerts at the Paris Conservatory Mr. Garcin intends this winter to repeat the "Missa Solennis" of Beethoven, and to produce Bach's St. Matthew Passion music for the first time in the French capital.

....Platania, the director of the Conservatorio at Naples, has just completed an opera entitled "Spartaco," the first performance of which is looked forward to with much interest in musical circles of the Sicilian capital.

....Landi, the mezzo-soprano, who lately made a fiasco at the Opera House, Paris, received from the directors the liberal salary of 400 frs., or \$80 per month. The directors receive a subvention of 800,000 frs. a year.

....A new symphonic work by the maestro Giovanni Sgambati, to which he has given the title of "Sinfonia Epithalame," has just been performed for the first time at Turin, and was received with enthusiastic applause by a numerous audience.

....It is stated that Wagner's "Die Walküre" will very shortly be produced, in the Italian language, at the Teatro Argentina, of Rome. The work was first presented to the Roman public some years ago by a German company under Angelo Neumann.

....A series of concerts of chamber music is to be given during the approaching season at Brussels, under the auspices of Messrs. Schott, the well-known music publishing firm. The concerts will include a Beethoven recital by Dr. Hans von Bülow and other attractions.

....In the second of Bülow's Philharmonic concerts, at Berlin, a new violin concerto by Ed. Lassen was played by Carl Halir. In addition to the pastoral symphony and the almost unknown "La Reine" symphony of Haydn, Mendelssohn's "Hebrides" overture was performed.

....An opera, "Edoardo Stuart," by the maestro Cipriano Pontoglio, was recently performed with great success at Bergamo. The work had been originally produced some two years ago at the Teatro Manzoni, of Milan, without attracting any attention, and has since been revised by its composer.

....The first performance, at Berlin, of Mozart's "Belmonte und Constanze; or, Die Entführung" took place October 16, 1788, on the birthday of the then reigning queen, and its centenary was celebrated by its production last month on the same day. According to the "Signale" the performance was not a brilliant one.

....The first concert of the season at Dresden took place October 8. Annette Essipoff played, among other numbers, the G minor sonata of Schumann, an air by Gluck, Rubinstein's "Melancholie" and Paderewski's "Thema Varié." A new vocalist, Bertha von Asztalos, sang an air from Mozart and lieder by Schubert, Brahms and Bruch.

....The Rheinische Sängerbund celebrated at Neuss, on October 7, its twenty-fifth birthday. There were present, in addition to the Neuss Male Singing Society, the Männerchor of Barmen, the Concordia of Bonn and Coblenz, the Liedertafel of Crefeld, and the male singing societies of Rheydt and Düsseldorf. The soloists were Mrs. Mensing Odvich, from Aix la Chapelle; Mr. Birrenkoven, of Düsseldorf, and Paul Haase, of Rotterdam. Mr. Schauseil conducted.

....Apropos of the performance of Racine's "Athalie" at the Odéon Theatre, Paris, "Gil Blas" gives some interesting details as to the various musical settings of the work. The music for the original performance was written by Jean Baptiste Moreau, a composer of indifferent talent, and his choruses were given at all performances of the work till toward the end of last century. On the revival in 1791 they were replaced by the superior music of Gossec. In 1838 Boieldieu wrote choruses which were given under the direction of Habeneck. Mendelssohn's music, written in 1843, was next in point of time. Jules Cohen set the choruses in 1859.

....Richard Wagner was a person terrifying to his amanuensis. Roche's description of a day passed with the composer, hammering out the words, and the music, is very entertaining. Wagner arrived at 7 o'clock, and they worked without respite until midday. Roche bent over his desk writing and erasing; Wagner strode to and fro, bright of eye, vehement of gesture, shouting, singing, striking the piano, and constantly bidding poor Roche "Go on! Go on!" An hour or two after noon Roche, hungry and ex-

hausted, let fall his pen, almost fainting. "What's the matter?" asked the composer. "I am hungry." "True; I had forgotten all about that; let us have a hurried snack and go on again." Night came and found them still at work. "I was shattered, stupefied," says Roche. "My head burned, my temples throbbed. I was half mad with my wild search after strange words to fit the strange music. He was erect still, vigorous and fresh as when we commenced our task, walking up and down, striking his infernal piano, terrifying me at last, as I perceived dancing about me on every side his eccentric shadow cast by the fantastic reflections of the lamp, and crying to me ever, 'Go on! Go on!' while trumpeting in my ears cabalistic words and supernatural music."—Ex.

Music in Denver.

NOVEMBER 13, 1888.

THE most notable musical event since the Thomas and Damosch concerts was the advent of the Boston Quintet Club, which gave two concerts on Monday, the 12th, and this evening. They met with a success such as has never fallen to the lot of any musical organization here, and the ensemble numbers were received with quite as much furor as the solos. The largest and most fashionable audience ever assembled in Denver was completely carried away by Mr. Louis Blumenberg's remarkable performances on the 'cello, and the beautiful interpretation by the quintet of Schumann's poetical "Traumerei."

The circle of those interested in musical matters increases year by year, drawing to us a very good class of resident musicians. We have Dr. Gower, an organist of the highest ability and a thorough general musician; Mr. Stevenson, a fine chorus leader, who is developing the amateur talent of the city with wonderful rapidity. A recent concert given by his chorus included Mendelssohn's music to "Athalie," most beautifully presented. Mr. Winkler stands high as 'cellist and is making his mark as a thorough, conscientious and broad minded teacher. Mr. Walter Hall, another good organist and instructor, has been growing for years in the affections of the musical public. In Mr. Otto Pfefferkorn we have a pianist of a highly romantic turn, while Mr. Alexander Harris inclines more to technical development. Mrs. Muhlenbach-Ostrander and Mrs. Grace Levering represent the best we have of vocal talent. Many others might be mentioned prominent in every department of the art.

We expect soon to welcome home Bennie Jarecki, who has spent five years at Berlin and promised to become an exceedingly thorough pianist, with a gift for deep study and hard work combined with quite a high order of talent.

Messrs. Doerner and Andres, of Cincinnati, visited us some time ago and gave piano duo recitals, but it seems that Denver did not fully appreciate their efforts and their audiences were small. There is no doubt that Denver in the near future will be a stopping place for the finest musicians and musical combinations of the country.

RENG.

Chicago Musical College.

CLEVER YOUNG VIOLINISTS.

THE orchestral class of the Chicago Musical College, under the direction of the eminent violin tutor, S. E. Jacobsohn, has been organized for the purpose of facilitating the progress of pupils of the violin department of the college. The youths and maidens of which the class is composed appeared on Tuesday evening, the 13th inst., in the large hall of the Methodist Church Block, Chicago, in order to give the music loving public of that city an evidence of their quality. Mr. Jacobsohn conducted, and must have been highly gratified with the marked approval that greeted the success of his pupils. The program included selections from Spohr, Hauser, Händel and Johann Strauss, all of which were rendered with spirit and dash, combined with a very careful regard to technical demands. Master Fritz Itié, a young gentleman of very tender years, executed a largo solo to the great delight of his auditory. The rendering of Spohr's "Jes-sonda" overture, among other numbers, elicited especial admiration. The entertainment was varied by vocal numbers, charmingly executed by Miss Kate Churchill, Miss Mary Zimmerman and Mr. Geo. Callahan, and by piano performances by Mrs. Karl Sandberg and Miss Lucy Cronkwhite, all disciples of the Chicago Musical College. The orchestral class, which is unique in character, being conducted on methods of drill originated by its noted instructor, bids fair to produce some promising musicians.

Chicago Correspondence.

CHICAGO, November 17.

THE people of Chicago have not suffered for want of comic opera during the past week at least. At the Haymarket Theatre the Carleton Company has been seen in Jacobowski's opera, "Mynheer Jan." The changes in the personnel of the company have greatly increased its efficiency, and the opera is presented in an enjoyable manner. Miss Clara Lane, Messrs. J. K. Murray, C. H. Drew and W. T. Carleton deserve praise for good work. The first named appears to be comparatively inexperienced, but promising. Her singing, though not altogether artistic, made an agreeable impression, and with the improvement which ought to come with experience she should make an excellent comic opera singer, as her voice is sympathetic and unusually strong for one of her slight figure. Her singing was as pleasing as that of any member of the company. The business has been good and the season closes to-night.

At the Grand Opera House "Nadja" has been the attraction, or to be more exact, Francis Wilson and Marie Jansen have been the attractions in "Nadja." The success of the work is in marked contrast with the failure of "The Yeomen of the Guard" last week. In fact, though "Nadja" cannot be considered a particularly high form of operatic writing, its musical worth far exceeds that of "The Yeomen," and it shows far greater constructive ability than does the work of the two Englishmen. The music possesses a life and spirit that are almost wholly absent from the other. The house was crowded on the opening night and similarly throughout the week. At the Chicago Opera House the McCaull Company has devoted the week to a successful production of "The Lady of the Tiger," a work the music of which is in strong contrast to that of "Nadja," being less vivacious and treated much more in accordance with the methods of the German school. Monday evening Miss Laura Moore makes her appearance in the rôle of "Irene" in the same work. All three of the operas mentioned have received their first Chicago presentation during the past week.

The Symphony Society gives its first public rehearsal and concert next Thursday and Friday. D'Albert's "Esther" overture, which was to have opened the program, has been replaced by Weber's "Jubilee" overture, which has been frequently given here in the past. The reason of the change is difficult to surmise, unless the novelty was found too difficult to prepare in the time available. Mrs. Fursch-Madi will sing "Elizabeth's Aria" from "Tannhäuser," and "Ocean, thou mighty monster," from Weber's "Oberon." The Valda company was to have appeared here last night in a charity concert under the local management, but the affair was badly managed and did not take place, as there was not enough money to secure the opening of Central Music Hall, and nothing to pay the company, which of course declined to appear unless paid according to contract. The concert was sold to the Chicago gentlemen whose management proved them utterly incompetent, though well intentioned.

LONGHORN.

Washington (D.C.) Correspondence.

THE Choral Society prospectus is out. Cowen's "Song of Thanksgiving," with Babcock, December 5; Bridge's "Calliope," with Mrs. Lawson, of Cincinnati, and Miss Gertrude Edmonds and Mr. Geo. J. Parker, of Boston, February 27. Third concert early in May, with (probably) Miss Juch and Ludwig among the soloists.

Mr. C. E. Cowles, the Chicago basso, who makes his debut with the Bostonians this week, sang at the Epiphany Church last Sunday. His voice is of beautiful quality, full and round. He has a clear, ringing high F, and goes down *ad lib.* The Bostonians have made a "find."

Mr. Edward Fabian, of New York, entertained a small audience last Thursday evening with songs and recitations, and the Till Family "rock pounders" were here on Wednesday in the "Star Course."

Music in Buffalo.

POLITICS past, for a time at least, all good people will rejoice that attention can be paid to other important matters of life. No one regrets the fact that campaigning is over half as much as the brass band man; all the country over he is the one who reaps a golden harvest.

Plotted has the best band here, the Seventy-fourth Regiment, and furnished some excellent music for Republicans and Democrats alike the past fall. He strengthened the whole materially when on the march by the addition of eight lusty and skilled drummers; band and drum corps combined produced some "rattling," good and stirring music. Some of the so-called "glee clubs" connected with political meetings were very fair, and notably so the "Mendelssohn" boys, who sang for love and Republican principles.

Two events of importance are my stock in trade this time—the second orchestral concert and the formal opening of Denton & Cottier's splendid new music rooms.

At the first mentioned concert Mrs. Ford, of Cleveland, was the soloist, singing the "Jewel Aria," from "Faust," in good style, albeit somewhat stiffly, and some songs with more effect. She presents a graceful person and sings with considerable aplomb and professional style. Floorsheim's poetic Schumannesque "Elevation" made a deep impression, and would have been repeated had Conductor Lund recognized the demand. The Mendelssohn "Wedding March" and Bizet's "Farandole," from the "Arlesienne," pleased greatly, and Miss Fleischmann played the accompaniments most acceptably. The reeds and French horn were badly off pitch once or twice, but this must be laid to the wear and tear on the players during the campaign just closed, as it was not noticeable at the first concert.

By invitation a large number of musical people attended the concert inaugurating the concert hall over Denton & Cottier's building, and listened to a program of instrumental and vocal music rendered principally by professionals. Misses Gager, Rottenbach, Howard, Messrs. Dunman, Covell, Riesberg and his two pupils, Misses Fox and Reed, and the "Mendelssohns" were the participants. A "Festival March," by M. Riesberg, for piano duo, was the only novelty.

The two large chorus choirs, at Lafayette Street Church and the First Church are preparing Christmas music.

At the theatres Clara Morris, the "Two Johns" and less important plays are on. Mrs. Shaw, she of the whistling propensities, and Juch are booked for next week.

Fursch-Madi is to be the soloist at the next orchestral concert.

Messrs. Kapp, leading violin of the orchestral concerts. Corell, 'cello in the same, and Riesberg, pianist, have formed a trio club and are rehearsing vigorously.

C. SHARP.

Cleveland Correspondence.

NOVEMBER 16.

THE musical event of the week was the second piano duo recital given at H. M. Brainard & Co.'s piano parlors on Wednesday evening by Wilson G. Smith and Miss Marie Egts, assisted by Miss Annie Wilson, soprano, and Mr. Otto Engwerson, tenor, pupils of Mr. Smith. The audience filled the rooms to more than completion, and at an early hour the doors were locked to keep the rooms from becoming overcrowded. Much enthusiasm was manifested by the audience, and all the numbers were received with marked approval. These duo piano recitals are a novelty here, and have awakened unusual interest among our musical people. I append program in full:

Sonata	Two Pianos	Mozart-Grieg
"May Song"	Two Pianos	France
"Go, Happy Roses"	Wilson G. Smith	Denza
"Yes, I Will"	Miss Annie Wilson	Bruehl
Tarantelle	Two Pianos	J. H. Rogers
"Requiescat"	Two Pianos	J. B. Campbell
"A Violet in Her Hair"	Mr. Otto Engwerson	Arthur Foote
"Love's Philosophy"	Mr. Otto Engwerson	Jensen
"Marie"	Miss Annie Wilson	Moszkowski
Serenata	Two Pianos	Mozart-Lysberg
Duo de Concert ("Magic Flute")	Two Pianos	Loewe
Ballad ("Das Erkenne")	Mr. Otto Engwerson	Schumann
"Wanderer's Song"	Two Pianos	Saint-Saëns
Menuet et Gavotte	Two Pianos	

The Vocal Society of Cleveland, Mr. Alfred Arthur, conductor, announce their first concert for November 27, when Verdi's Requiem will be produced here for the first time. The solos will be undertaken by local talent, and the prospects are for a fine presentation of this master work. Camille Urao, with her concert company, appears at the Opera House on Sunday evening next. These *quasi* sacred concerts are an experiment here, and it remains to be seen how they will be patronized. The Fidelity Club Orchestra, composed of some of our best professionals, under directorship of Mr. Benj. Beck, a young violinist of excellent parts, will give a concert in the near future. One of the features will be the first public performance of an overture for small orchestra by Johann H. Beck, of this city, whose reputation as a composer of pronounced talent has been demonstrated in your city through his sextet for strings.

Messrs. Doerner and Andres, pianists, and Miss Elizabeth Hetlich, soprano, Cincinnati artists, give a concert here on Monday evening next. I will speak more fully of them in my next.

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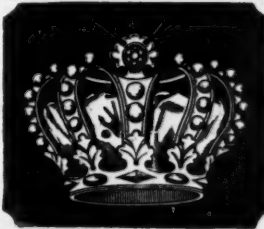
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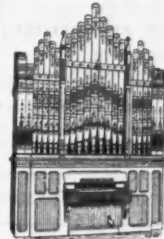
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NEW YORK, WEDNESDAY, NOVEMBER 21, 1888.

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A BEHR BROTHERS grand piano was used for the first time in the Northwest in public by a piano virtuoso, the occasion being the concert of the Gounod Club, of St. Paul, Minn., on November 9, an account of which will be found in our "Home News" column.

WE have received an inquiry from Paris asking us to give the names of the piano manufacturers and organ manufacturers and others interested in the manufacture of musical instruments in this country who expect to exhibit at the Paris Exposition of 1889. Firms who will exhibit at that exposition will do well to send us their names, so that we can reply definitely to the inquiry as soon as possible.

MR. JOHN E. HALL, who has charge of our Chicago office, departed for that city on Thursday night, and will visit en route the important trade centres in this State and Ohio. Mr. Hall has made a wonderful success of our Chicago branch, from which he has conducted a system of subscription work in conjunction with the home office that has been highly remunerative. The general business of his office has never been in such a flourishing condition as at present.

MR. HALL has been in charge of our Chicago office over two and a half years. It was predicted that our Western house would prove a failure, and that Mr. Hall would not remain in Chicago three months. We did not decide upon that step before having given the subject due consideration, and therefore when the Chicago office was opened we knew that it would prove

to be a permanent adjunct of the home office of THE MUSICAL COURIER. Mr. Hall has, since the establishment of the Western office, been in all sections of the West, including an extended trip to the Pacific Coast, and his headquarters in Chicago is as valuable to the Western trade in particular as the general offices of the paper are to the whole trade. How we accomplish these things is no secret.

THE Hallet & Davis Company, of Boston, may open a large piano wareroom on Fifth-ave. The real estate agents are reporting considerable activity in negotiations with piano men for Fifth-ave. leases. We want them all here. The more piano warerooms the better all will fare. Competition is the life of trade, and for that reason we would also like to see about eleven more music trade papers.

THIS is not a bad testimonial, given to Conover Brothers by a lady well known in this land:

Messrs. Conover Brothers Company:

GENTLEMEN—I have examined your upright pianos, and take pleasure in saying that I was much pleased with them. The scale is very even, and the tone, in addition to its great sonority, is of the most exquisite musical quality. I was much pleased with the action, which seems to possess all the requirements made upon it by the most exacting technic.

JULIA RIVE-KING.

Mrs. King is the wife of Frank H. King, one of the traveling salesmen of Chickering & Sons.

MR. N. J. HAINES, Sr., signed the contract for the steel boilers to be used in the new Haines factory across the Harlem last Friday. Anyone who makes a tour of the Haines factory, and who understands what a piano factory is, will notice that the firm is simply crowded for space to an extent that makes things uncomfortable. In fact, Haines Brothers never had such trade as that of 1888 thus far, since the existence of the house, and their new factory will give them the chance they want for still greater development. The new building will be in the shape of an L with 200 feet on each side, and consequently will be one of the largest piano factories in this town when completed.

WE regret to see the following in the "Evening Post" of last Monday, in a criticism of Mr. Lambert's piano playing at the Van der Stucken concert at Chickering Hall. Of course Mr. Lambert played on a Chickering grand.

The pleasure gained from Mr. Lambert's performance was due to him alone, as he had no assistance from the dolefully bad piano at his disposal.

We heard the same piano criticised similarly by a number of musical people who attended the concert. The Chickering pianos are good instruments, and the use of this particular grand may have been due to mismanagement. It may have been an old piano. We know it was a poor instrument, for we heard it, and were, in fact, astonished that its use should have been permitted.

A MOST remarkable feature of the stencil business lies in the fact that men of respectability, merchants whose names are identified in their community and by the trade at large with honor and honesty, gentlemen in every sense of the word and men of character, will sell stencil pianos with their names upon them. These instruments are in all cases low grade, and having no musical qualities when they are made—the single purpose being to make them as cheap as possible—they depreciate rapidly after coming into use. The instruments are, of course, known to the public only by the name stenciled on them, and as in a short number of years these thousands of pianos that are not already musically worthless will necessarily become so, the gentleman whose name is on such a piano will have himself thoroughly identified with a vile box. The more pianos of this class that he ships the worse will his predicament be. Should he have a brother or son as his successor in years to come his name will also be stigmatized with a trashy and stencil piano.

Has this view not come under the observation of the few gentlemen who are still conducting a stencil business? Cannot they see that from the æsthetic, artistic or musical point of view their case is becoming a serious and a sad one? The piano business necessarily identifies those engaged in it with the art of music, and even if they sell hundreds and hundreds of pianos every year to

people who are hopelessly unmusical, yet there are hundreds of purchasers who, if not musical themselves, will have musical children. This country is becoming more musical every year and at a pace that is absolutely astounding to such as are investigating or interested in this subject. The more musical we become by inverse ratio the more odious the stencil becomes. It consequently follows that those gentlemen in the piano trade who continue to insist upon stenciling their names on the miserable boxes called pianos will find in the near future that their names will represent the worst element in the path of musical progress in this land, for the stencil piano, having neither musical tone nor touch, is recognized as the most serious impediment to the proper and true development of the art in the United States. It is the assistant and feeder of the incompetent and stencil music teacher, who, together with the stencil editor and the stencil piano, must go.

R. W. BLAKE, now the president of the Sterling Company, informs us that they are very busy at the factories. Notwithstanding the large stock they had in their works in the early part of the season, the number of unfilled orders on their books is daily increasing.

They have recently put out a new Style A piano, which is now ready to be catalogued and put on the list. They have also an entirely new line of organs, some of which are of very elegant designs. Mr. Blake says, however, he has not overlooked the fact that the popular demand is for a good, low priced organ, and he feels that he has something that will fully meet such wants.

He also informs us that they have consummated arrangements whereby Ludden & Bates, of Savannah, will handle both the Sterling pianos and organs, and that Mr. Bates left a large order with them for immediate shipment.

MR. HAMMOND'S CASE.

NOTWITHSTANDING any statements to the contrary, the news published in THE MUSICAL COURIER some months ago, to the effect that another reed combination had been made, is true. Copies of the agreement can be found in the safes of reed manufacturers in Worcester and Chicago. Mr. Hammond's interests were best protected by means of a reed combination, for it always has been his policy to maintain prices, and this was one of the most effective methods to assist him in such a course. Mr. Tremaine, as soon as he, by his election as president of the Munroe Organ Reed Company, became a competitor of Hammond, found that the agreement of the reed combination could never hold, and thereupon he decided, without hesitating, that his reeds should be sold; not with the view to protect Mr. A. H. Hammond or any other organ reed manufacturer, but with a view to the development of the manufactures and trade of the Munroe Organ Reed Company, and that is exactly what any other level headed business man would have done.

Mr. Hammond, who now holds a large interest in the Loring & Blake Organ Company, of Worcester, is really interested as much in organs as in organ reeds. The situation should be thoroughly understood by the organ manufacturers who are using the Hammond reed.

We would not care to patronize a manufacturer of paper who happened to be a part owner of a rival music trade paper. Probably organ manufacturers feel just as we do.

—It is probable that Oliver Ditson & Co. will, in the near future, conduct a printing and binding establishment on their own account, instead of having their sheet music printed outside by contract. The most astonishing part of it is that the firm has allowed so many years to pass before coming to this conclusion.

—A good joke is told on one of Newport's music dealers, who plays as well as sells pianos, says the Newport (R. I.) "News." Not finding a certain piano, which he knew he had not sold, in his stock, he instituted a very careful search but failed to find any trace of the missing instrument. Some time after he had decided that the missing piano must have walked away, as he had sent it to no one, he happened to glance at the instrument he was using at home, and discovered it was the one for which he had been searching. The joke was too good to keep, and the dealer himself gave it away.

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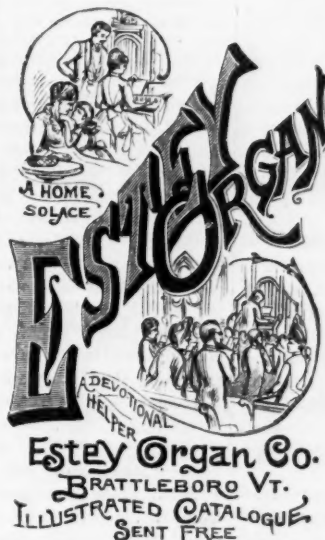
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BETTER EVIDENCE NEEDED.

THE disputes between editors and newspapers are not generally considered interesting by the readers, unless the controversy involves the names of third parties. The disputes, therefore, between the editors of music trade papers are so far worthy of a place in the columns of the papers, as they affect the firms or individuals in this line of business. There is, consequently, a justification for the appearance of this article, especially as the cause of its existence is due to our efforts to improve the tone of music trade papers by exposing the ignorance of the editors and compelling them thereby to secure the services of competent writers in order not to make the very patrons of this paper ridiculous in their columns.

Last week we again analyzed some of the absurd statements printed in the Chicago "Mendicator" about firms in the music trade. By constantly keeping alive the attention of the trade to this serious apparition—the ignominy of the music trade press—we reduce the general risk that firms run by having themselves favorably noticed by these men; for, as no weapon is more dangerous than ridicule, the fear of the ridicule heaped upon the heads of these papers by THE MUSICAL COURIER compels them to exercise caution.

The Chicago "Mendicator" is no worse than the other papers in that respect. Every year the editor makes his trip to the East to get advertisements for his Christmas humbug number, as we called it years ago, and then he is of course compelled to express his original technical opinion on musical instruments made by the various firms, and then arises the opportunity for us to expose the rank nonsense printed in that peculiar paper.

There is, of course, nothing personal about this, as we are not interested in the individuals conducting these papers, whether they are automatons, actors or angels. As far as we are concerned we simply analyze what nonsense they print and are not even interested in what they say personally about us; but we contend that what they print becomes through the very act public property and in consequence of this subject to criticism. No newspaper is above it, and for an editor to consider it an affront because what his paper contains is criticised would bring him to the logical deduction that newspapers had no reasons for existence, as they are the great critics of the nineteenth century and would never appeal to the intelligence of the age without criticism.

We admit that it is not a very pleasant sensation to have a censor constantly watching your acts, but then that isn't our fault. If these papers were not so unutterably stupid there would not be any necessity for censors.

As a result of our latest analysis of the "Mendicator" articles, that paper, unconscious of the superb compliment it was bestowing upon THE MUSICAL COURIER, replied as follows:

Universally Scouted and Condemned.

In the course of my recent Eastern journeyings I heard a good deal about a so-called music trade sheet bearing the name MUSICAL COURIER, and said to be published in New York city. There is, undoubtedly, something very striking about this production. It has attained to great notoriety. Of at least one hundred piano and organ manufacturers visited by me within the past seven weeks, in regard to each one I can honestly utter some word of compliment or praise. The odd thing concerning the COURIER was that not half a dozen of these hundred honorable business men could hear the name of that organ mentioned without either chafing with chagrin or bubbling over with ridicule. On all hands it was condemned, censured, laughed at. The only moot point was as to how much of folly and how much of villainy went to make up its editors, for no other ingredient is believed to belong to their composition. I only state the bare fact when I say that throughout my entire trip I did not hear one friendly word in regard to those persons. If the proprietors of THE COURIER and the members of their staff could but hear a title of what is said about them, even by their own patrons, they would crawl into their bachelor attic bedrooms, self-administer rat poison and bury themselves, for certainly nobody else would undertake that final office except to be rid of a doubly putrid nuisance.

A journal whose columns contain only falsehoods and "rot" and savor of blackmailing need never hope to have the respect and good will of the trade or the public. As I have said, not one kind or friendly word did I hear spoken of this sheet during my entire trip. Condemnation and ridicule poured in upon it from all points. It is described as the The King's Fool, The Clown, The Wolf in Sheep's Clothing, The Ass in a Lion's Skin, The Whited Sepulchre that needs Whitewashing, The Sewer, The Amphibiousness, &c. Is it possible that such a sheet can exert a particle of influence in the trade, or be of any benefit to those whom it pretends to represent? No; the misnamed MUSICAL COURIER has not even the standing and influence of the most loathsome tramp who forges his way along the highways and byways of the land. The sooner the shadow of death encompasses it the sooner will trade journalism be rid of its most virulent enemy, and the quicker will those upon whom it, leech-like, exists be relieved of a horrible pestilence.

O. L. F.

That a person should be willing to write such an article as the above is not surprising, but that he should sign his initials to it only indorses what we all along have said—that these men are incompetent; that they lack the ordinary mental equilibrium necessary to produce common sense, for no one but a fool could have written the above article and then signed his initials to

it, although we must admit that there are a great many fools who can write proper English, of which the above is simply a satire.

The greatest weakness, however, in the article exists in the fact that it is not evidence; it is not evidence. The gentlemen in the piano and organ trade of this country are not in the habit of using the language attributed to them above. We leave it to them whether this is not true. To attribute such language to them is an insult, and we therefore reprint the above article to pin it down in the record against the "Mendicator." "Function creates structure," says Huxley, and the editor of the Chicago "Mendicator" merely put into writing his own thoughts. He has been in the habit of using such vile terms for so many years himself that they have assumed a structural form and are, therefore, so much a part of his own nature that he can't help attributing them to others. He doesn't recognize the fact that people can exist who do not think in such base terms as he credits the great piano and organ houses of the East with.

But, as we said before, it is no evidence; it is merely an opinion. The Chicago "Mendicator" proves nothing, and that negative principle is its chief characteristic. Now, when we take hold of a Chicago "Mendicator" article, we do not merely express an opinion, but we prove to the trade that that paper cannot even offer an apology for its existence.

We are going to offer some more proofs.

No. 1.

Last week's "Mendicator" states the following:

Boston can boast of five piano makers who can turn out more pianos than any other five in the world, namely, the New England Piano Company, whose output is over 100 per week; the Emerson Piano Company, 85 per week; Vose & Sons, 65 to 75 per week; Hallett & Davis Company, who always produce 60 per week, and the Everett Piano Company, who never reach less than 52 per week.

Now, it is this kind of nonsense that we protest against. Of course, there are many weeks during the year when the above firms produce the number attributed to each, but if the statement were true that is made in the "Mendicator," then Chickering & Sons, C. C. Briggs & Co., the Ivers & Pond Piano Company, W. Bourne & Son, Mason & Hamlin, the Smith American Company, Hallett & Cumston, McPhail & Co. and Henry F. Miller and Sons' Company could not be making any pianos at all, for the above figures represent about the total output of Boston in pianos per week. If these firms make 362 (minimum figures, see above) pianos a week the total output, including the firms we have mentioned, would be so large that more than 500 piano workmen could find work in Boston at once; in fact, the manufacturers there would be crying for labor. So much for No. 1.

No. 2.

The "Mendicator" says, in speaking of Mr. Thomas F. Scanlan, the proprietor of the New England Piano Company, one of the most respected and respectable members of the piano trade:

He knows where every old piece of scrap iron is and what it is worth. If a pulley is worn out and thrown into the scrap heap he would be a smart Italian ragpicker indeed who could get away with it without Scanlan's knowledge.

Isn't it about time for the important members of the piano and organ trade to stop these absurd comments about them? Only some months ago a New York music trade paper, also with the intention of complimenting him, spoke of Mr. Scanlan in the same manner. The marvelous career of Mr. Scanlan is so well known now, and its causes have been so thoroughly ventilated, that when something is written about him it must be in the same comprehensive style characteristic of his manner of doing things. To attempt an analysis the writer must banish, if he can possibly do so, from his mind all thoughts of "old scrap iron and ragpickers." Such journalism is simply abominable and it will not do—never!

No. 3.

Of the Emerson Company the "Mendicator" has very little to say except this definite statement:

They (the Emerson Piano Company) have brought out their first grand, which is a distinct success.

When the Emerson Piano Company puts its first grand on the market THE MUSICAL COURIER will describe it, and until that description appears our readers may be sure that there is no Emerson grand in the market. This reminds us of some episodes of the past. Since May, 1884, when the Emerson Piano Company had the great fortune to get rid of George W. Carter, one of the members of the firm at that time, the company has prospered to a degree seldom heard of, especially when we take into consideration that during the last few years of Carter's membership he endeavored his best to ruin the company. When the incubus was unloaded the company found themselves largely in debt, but through the untiring energy of the three gentlemen now constituting

the company its fortunes were quickly revived, and today the institution is wealthy and on the high road to greater riches. While Messrs. Kimball and Gramer were developing the Emerson piano at the factory, Mr. Powers was controlling the finances on economic principles.

We all know the result.

Carter, immediately after he was eliminated, began a series of dangerous and insidious machiavellian schemes against the company, and for their promotion he was successful in employing all the editors of all the music trade papers in the United States except THE MUSICAL COURIER. We wouldn't listen to him, and the whole set of them opened their columns and gave Mr. Carter all the space he wanted to abuse us. One of the strongest allies of Carter was, and continues to be, the Chicago "Mendicator." Carter is now the manager of the new Boston Piano Company, and the "Mendicator," long before the first piano of this company was even strung, much less finished, published encomiums of it and spoke of its great success. This is a matter of record, and is closely in the line of policy pursued by such papers. Last week it published the absurd item that the man who carves solid panels for Carter is the only one in the United States who can do it. Such absurdities are found constantly in every issue of the Chicago "Mendicator." We will predict now that Carter with his new scheme will make his usual sensational appearance, and that he will find in the Chicago "Mendicator" one of his firm adherents and indorsers. He is already beginning to figure in newspapers of that ilk with the usual complimentary braggadocio attached to his name. It is in justice to the legitimate piano manufacturers that we criticize severely such music trade papers as devote their space to Carter's schemes and ideas. Such propaganda is outrageous. The decent trade is with us in this thing as in all others.

No. 4.

Of the Millers the following remarks are quoted in the "Mendicator":

* * * their grands being chosen for concert purposes by all the greatest artists * * * this piano is among the oldest manufactured in Boston.

The facts are that only a few artists use the Miller grands. In New York they are never heard, the only case on record being the M. T. N. A., of 1885. For instance, setting aside all other towns except Boston, such pianists as Baerman, Faelten, Bendix, Orth, Nowell, Lang, Mrs. W. H. Sherwood, Foote, Whiting do not play the Miller grand. Some artists do, but not, as the "Mendicator" says, "all of the greatest." As to the Miller piano being among the oldest in Boston we advise the "Mendicator" to read the back numbers of THE MUSICAL COURIER and learn something. The Chickering's were established 40 years before the Millers; Hallett & Cumston, Woodward & Brown and Hallett & Davis about 25 to 30 years before the Millers; the Emerson factory 12 years before Miller; Vose, 10 years before Miller. Most of the rest before Miller. What nonsense that "Mendicator" does print! The paper doesn't seem to have sufficient consideration for itself to investigate facts. The only three large Boston concerns that are younger than Miller are Briggs, Ivers & Pond and the New England Piano Company. Mind, patient reader, all this nonsense is printed in one week's paper, all in the last week. Just imagine what an amount of rot is printed during the 52 issues of the year.

No. 5.

In speaking of the new piano manufacturing house of Brown & Simpson, Worcester, the "Mendicator" says:

The action is easy and elastic, and the tone, while ample in point of power, never merges into harshness or noisiness.

It has reached the pinnacle of absurdity for a music trade paper that is describing the qualities of a piano to attribute "noisiness" to the tone. From the nature of the case there can be no noisiness in a piano that is properly played. But we cannot spend our time in giving the "Mendicator" rudimentary instruction. The whole statement is an aggregation of nonsense. Just such papers as the "Mendicator" printing such stuff makes the pursuit of music trade journalism disgusting, if it were not for the redeeming quality that you can expose such arrant ignorance the way we are doing it.

There is one article in the same issue of the "Mendicator" that expresses some ideas, and that's the one on the Behr Brothers' grand. This article was not written by anyone connected with the "Mendicator," but emanated from a New York journalist, on whom we could put our fingers without much trouble.

After having again shown conclusively that the Chicago "Mendicator" is a journalistic farce, we will close by advising its editor to study the columns of THE MUSICAL COURIER and learn something about the piano and organ business.

What he thinks of THE MUSICAL COURIER or its editors is of just so little consequence as is what we think of him. Let him publish evidence, as we do, if he wants the trade to pay any attention to his articles.

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Dealers who are in the City should visit the New York Warehouses and examine these organs.

JACK HAYNES, 24 Union Square, New York.



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A clergyman, after years of suffering from that loathsome disease, Catarrh, and vainly trying every known remedy, at last found a prescription which completely cured and saved him from death. Any sufferer from this dreadful disease sending a self addressed stamped envelope to Prof. J. A. LAWRENCE, 98 Warren Street, New York, will receive the recipe free of charge.

DECKER BROTHERS.

WHEN the manufacturers of high grade, artistic pianos find themselves unusually busy it is an indication that the general trade in the piano line must be exceedingly active. We find, for instance, that Messrs. Decker Brothers disposed of more pianos and consequently did a larger trade during the past month of October than in any other month since the establishment of the house. And it appears that this month thus far shows the same proportionate increase. The trade of Decker Brothers is choice, both in the wholesale and the retail departments. The firm has attained such a high commercial and artistic standard and reputation that the best elements of society, the profession and the trade naturally gravitate toward them. When they are busy and, as is the case, extraordinarily so, it is evidence that the demand for the best kind of pianos is large, and that the efforts of such firms as Decker Brothers, who have endeavored at all times to elevate the piano trade and the profession of music by producing a real artistic instrument, are duly appreciated.

New Music Store in Akron, Ohio.

HERBERT ST. JOHN, MANAGER.

Editors Musical Courier:

FOR the past five or six years Akron lovers of first-class musical instruments have, not as a matter of choice, but as a matter of necessity, been obliged to look to the larger cities to have their wants supplied. We come here with the confident belief that the citizens of a city of nearly 35,000 inhabitants will give their encouragement to a well conducted and well supplied establishment that can furnish the very best instruments at the same prices that they can be bought at in either Cleveland, Cincinnati or New York. We have been established in the city of Cleveland for the past 33 years, and a large number of our pianos are already here in Akron families to greet us. We shall keep in stock a full line of the justly celebrated Decker Brothers, Sterling and other first-class pianos, Palace and Worcester organs, and also a complete stock of musical merchandise of every description.

On Saturday evening, November 24, 1888, we will open our new store at No. 223 East Market-st., corner of High-st.

Very respectfully yours,
B. DREHER & SONS.
Main store, 347 Superior-st., Cleveland, Ohio.

Wegman & Henning.

AUBURN, N. Y., November 17, 1888.

THE Wegman & Henning concern, of Auburn, N. Y., began business some five years since, and at the present time are doing an exceedingly satisfactory trade, having a large number of orders ahead. While they are doing some wholesale trade the major portion of their product is disposed of in their own neighborhood. They think that if their capacity was much larger they would still be able to dispose of them all in the same manner. The patent tuning device which they have now been using for over three years has so far given them perfect satisfaction, and one beauty of it is that any tuner, if not told about it, would hardly know that there was anything different from any piano with the pins inserted in the wrest plank. They make their own cases, doubly veneer them, use an excellent quality of action, a fine quality of felt in the hammer and the best strings made, and altogether their piano, so far as a cursory examination can determine is satisfactory. Mr. Wegman and Mr. Henning are both practical piano manufacturers, and, while their factory is small, there does not seem to be any lack of facilities in it.

HALL.

Ramsdell Wins His Case.

THE case of James G. Ramsdell, the Philadelphia piano dealer, charged by A. W. Cooper, a reporter for the Philadelphia "Times," with conspiracy, terminated in a verdict of not guilty on Wednesday before Judge Thayer, of that city. The allegation of the prosecution was that in March, 1887, Mr. Cooper purchased a \$375 piano from the defendant, to be paid for in installments. There was nothing said about a lease, there was no written agreement or first cash payment, but Mr. Cooper was given his own time to pay for the instrument. He paid at various times on account \$110, and in November, 1887, Mr. Ramsdell's clerk, a sheriff's officer and three brawny carmen came and removed the piano. The Assistant District Attorney Boyle, in opening the case, said this had been done owing to a disagreement between Mr. Ramsdell and the prosecutor; but Mr. Cooper, in his statement, did not say what the trouble was. Mr. Cooper said he first objected to having the piano removed on the ground that it was his property, and the clerk replied: "We have considered the matter, and are determined to take it if we have to break the door down."

The sheriff's officer then came up with a writ of replevin, and Mr. Cooper made no further objection to its removal. The allegation of the prosecution was that Mr. Ramsdell had conspired with his clerk to do an unlawful act by lawful means. This ground was taken by James H. Heverin, as private counsel. Judge Thayer thought that the case should go no

further, as the writ of replevin was still pending. He said if the jury in the replevin found a verdict for Mr. Ramsdell, there could be no ground for a criminal prosecution for conspiracy. There might be such a thing as harassing a man by the abuse of a civil process. If the case in the Civil Court had ended, and it appeared that there was no possible ground for the issuance of a writ, and the defendant was influenced not by a conviction that the property belonged to him and combined with others to injure the prosecutor, then there might be ground for a criminal prosecution. That would be a very different case from the one presented to-day. A verdict of not guilty was returned by the jury.

The Kurtzmann Piano, After Twelve Years' Use in the Bellewood Seminary.

BELLEWOOD SEMINARY, April 23, 1888.

Messrs. Smith & Nixon, 622 Fourth-ave., Louisville, Ky.:

GENTLEMEN—It is a pleasure to say a few words in reference to the merits of the Kurtzmann pianos. They have been in use in this seminary from 12 to 15 years, subject, of course, to constant wear, and yet to-day they are the best pianos we have in the institution, and although worn they still retain that resonance and singing quality so much to be desired. We would recommend them for durability and capability for standing in tune.

BLANCHE ATHERLY,
MARY G. STOWE,
LAVINIA BEDINGER,

Teachers of piano, Bellewood Seminary, Anchorage.

Another Artist Praises the Behr Piano.

Mr. Louis Grunewald, Dealer in Pianos and Organs, New Orleans:

DEAR SIR—I have in my career as an artist of vocal music used pianos of every make, and I must confess I have heard none I like better than the new improved Behr. Many of my pupils are using them to-day and I can conscientiously recommend the Behr piano as the best made for singing qualities. It has a very sweet and rich tone and I prefer it to any other make of piano.

Very respectfully,

MRS. E. DEVRIENT, Teacher of Vocal Music.

For Sale.

PIANO and organ business and stock for sale at a bargain, with lease of store and good will of business. On account of impaired health am obliged to give up business. This is a fine opportunity and to a responsible party will sell at a bargain and upon easy terms.

R. W. GALE,

No. 7 North Charles-st., Baltimore, Md.

Invention of the Piano.

THE first piano made its appearance about two hundred years after Queen Elizabeth's virginal, in London, at a concert at Covent Garden, the invention of an Italian. The piano has been accepted as the foremost of stringed instruments throughout every continent. Such pianists as Kalkbrenner, Liszt, Hummel, Thalberg, Rubinstein, Heller and scores of other virtuosi have shown to us the varying compass and power of intonation this instrument possesses. In the square pianos the strings are in a horizontal position to the keys, but yet obliquely. The grand piano simply has its strings horizontal, but parallel to the keys, and in the upright, of course, the strings are vertical—running up and down. Cristofali claims a prominence in many artists' minds as the inventor of the piano; but as the art of printing was ascribed to Koster by the Dutch and to Gansfleisch by the Germans, so the piano is ascribed to Schroeter, Wood and others. Each played and composed for the harpsichord before he wrote his pieces for the piano or his grand organ pieces. For a long time the thumb was not used in fingering the keyboard, but was introduced subsequently by Philip Emanuel Bach.—"Globe-Democrat."

Rost's New Directory.

THE music trade is to have a new and valuable directory of the whole retail and jobbing piano and organ and music business in the United States and Canada, which will be issued from the press of H. A. Rost, No. 14 Frankfort-st., in about one month. The names and addresses have been collected from all available sources, and comprise an immense number of firms in every State and Territory, and include all the dealers. It is a list compiled right up to date, and is the most valuable kind of business compendium for every firm that wants to reach these thousands of dealers and individuals.

A list of prominent pianists and organists is also included in the book.

Orders should be sent in at once, for first come will be first served, and those who get the book first will be the first to have a chance to use it to mail their cards, circulars, catalogues, &c., to the thousands of addresses in this book.

The Directory will be mailed free upon receipt of price, which is \$5. H. A. Rost, 14 Frankfort-st., New York.

Trade Notes.

—C. J. Whitney, of Detroit, is in town.

—W. C. Taylor, of Springfield, has taken his salesman, Mr. Howe, as a partner.

—The new piano case factory at Athol, Mass., is rapidly approaching completion.

—Mr. Ernst Knabe, of William Knabe & Co., Baltimore, was in St. Louis last week.

—Theo. Wolfram, piano and organ dealer, formerly of Mansfield, Ohio, has removed to Columbus, Ohio.

—The New York Church Organ Company, of Worcester, Mass., has been attached. This probably means the end of the vocation.

—A. Leavitt, manufacturer of church organ keys, 55 Charles-town-st., Boston, has been burned out. Loss, \$2,000. Manual labor will be necessary to restore his keyboard business.

—The engagement is announced of Miss Bessie Schuman, daughter of Abraham Schuman, a wealthy Boston clothing dealer, to Alexander Steinert, of M. Steinert & Sons' Boston branch house. Masseltof!

—Old-established music store, wholesale and retail, for sale. Manufacturing best instruments and doing a good cash business. For sale on very reasonable terms. Charles Hammig, 215 Forsyth-st., New York city.

—A. J. Marshall & Sons' music and musical instrument store at Beaver Falls, Pa., was destroyed by fire on Monday. Loss \$5,000; partially insured. The family lived over the store and escaped with barely enough clothing to cover them.

—We notice in the Dover (N. H.) "Democrat" that J. E. Lothrop has built a large building back of Morrill's Block, which has for its upper story a room, 75x40 feet, which will be used as a music hall, and will exhibit pianos and organs there.

—The first and only premium awarded for pianos and organs at the Richmond Exposition went to that enterprising firm, Messrs. Manly B. Ramos & Co. They deserve the honor, for they keep the best line of musical goods we know of.—Oxford (N. C.) "News."

—George H. Zinke, a well-known young Trojan, who was formerly identified with the firm of Cluett & Sons, has with Max Michaelis, of New York, purchased the prosperous piano business of Brambach & Co. in that city. His many friends here will wish him all manner of success.—Troy "Observer."

—C. C. Hudson, of Bridgeport, Conn., has recently patented a novel system of sound deflectors to be applied to the sounding boards of upright pianos, the idea being to deflect the sound waves so that the tones of the instrument may be easily regulated and controlled by the performer. It is claimed in it that if the bass is too heavy it can be softened, or vice versa. The treble likewise can be softened or made more brilliant.

—Mr. Wm. H. Dutton, of Philadelphia, has patented a device which consists mainly of a lightening of the wrest plank in pianos by cutting out sections in the back of the wrest plank through which the tone is emitted. An additional top is added to the piano over the pin block and acts as a resonator. There is also a third pedal added, by means of which both the top and bottom fronts are opened at the will of the performer.

—A music box has been patented by Mr. Emile Bornand, of Ste. Croix, Switzerland. The mainspring case has a gear wheel meshing into the pinion of the wind wheel, and a second gear wheel meshing into a pinion on the cylinder shaft, there being also other novel features by which the cylinders can be easily and accurately placed in position in the box and quickly interchanged.—"Scientific American."

—The business of the Chicago house of the B. Shoninger Company has been steadily increasing from the time they opened, and now they are doing a very large business in both the retail and the wholesale. Mr. Anguera can no longer begin to wait on the retail customers. Since October 1 it has taken not only his time, but Mr. Joseph Shoninger has had to devote half of his time to help wait on the floor. They have had to get an assistant salesman, and if trade keeps up as it is now they will need still another before long. Mr. Broderick is doing a big business for them in the wholesale, and they have lately engaged Mr. S. D. Roberson, E. M. Clark and L. E. Whitman for outside work. No other new piano house in the West can begin to make the showing that the Shoninger has in the short space of two and a half years. Untiring energy, unlimited capital with business ability have made the Shoninger Chicago house a great success.

WANTED—By a competent music instructor, a position in a piano wareroom or office. Can furnish first-class references. Address G. H., 231, care of THE MUSICAL COURIER, 25 East Fourteenth-st., New York.

WANTED—By a young man of fair musical education, and with eight years' experience in the music trade, a situation with a first-class house as sheet music or small goods salesman. Best of references furnished. Replies may be addressed to "L. B. G.," care of THE MUSICAL COURIER, 25 East Fourteenth-st., New York.

A Curious Item.

WE find in the labor column of the Buffalo "News," of November 16, the following item:

The piano makers of the country will hold a convention in Meriden Conn., on December 2, to form a national union.

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Greatest Masters.WAREROOMS: 179 Tremont Street, Boston; 88 Fifth Avenue, New York; 423 Chestnut Street, Philadelphia; 811 Ninth Street, Washington, D. C.; State
and Jackson Streets, Chicago; Market and Powell Streets, San Francisco, Cal.; 512 Austin Avenue, Waco, Texas. FACTORY: Boston, Mass.**KNABE****Grand, Square and Upright
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Mr. J. P. COUPA, | Mr. FERRARE, | Mr. CHAS. DE JANON, | Mr. N. W. GOULD, | and many others.

but deem it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them, not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to puff up inferior and unreliable guitars.

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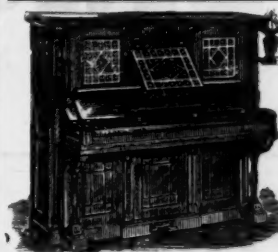
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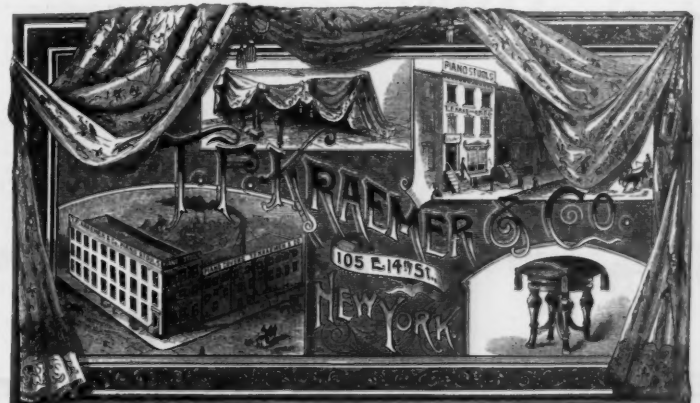
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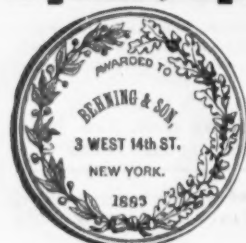
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